1992年1月16日 第三種郵便物認可
1994年6月10日発行（毎月1回10日発行） 通巻第36号

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MANGAJIN

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No. 36

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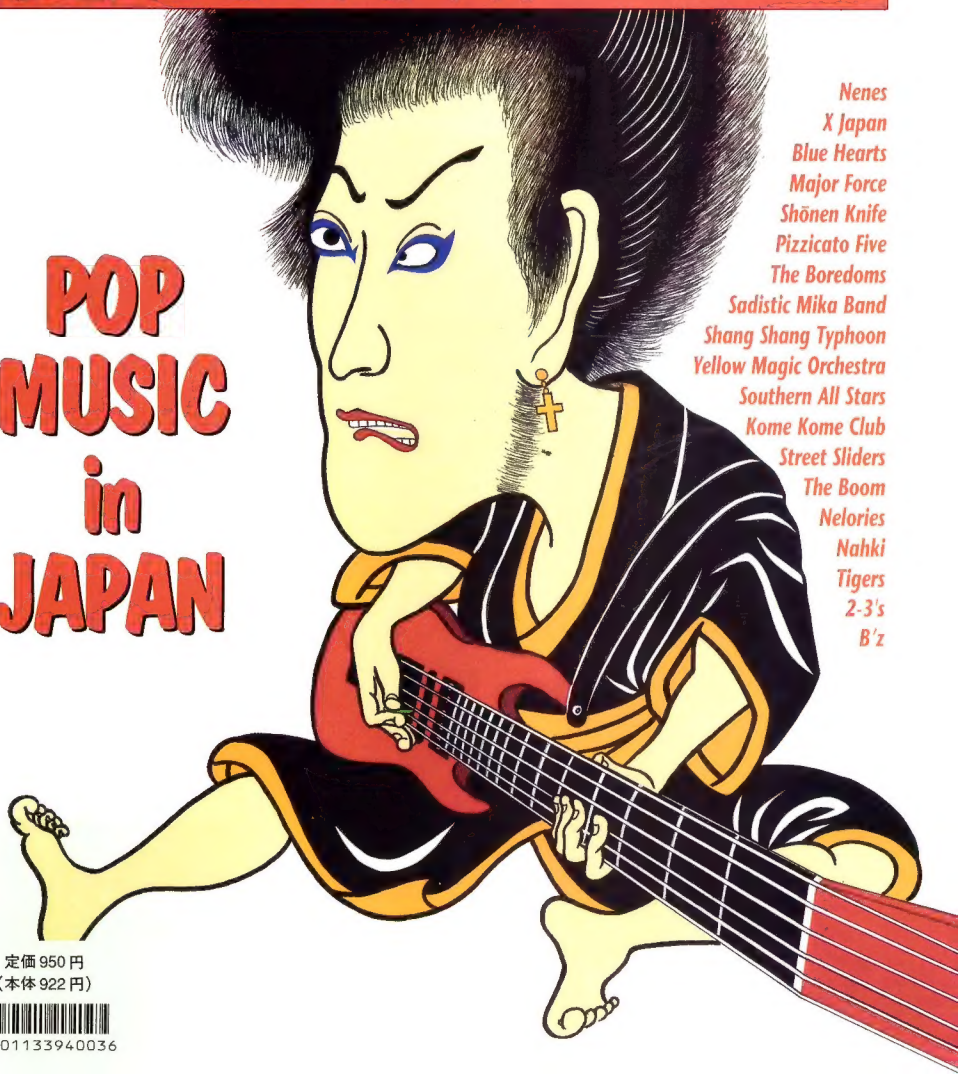

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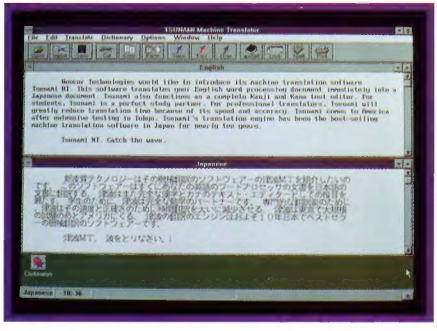
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No. 36, June 1994

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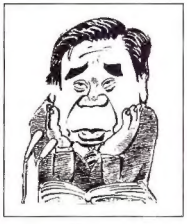

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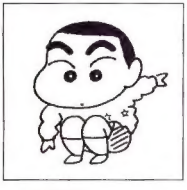

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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Printed in U.S.A.

Mangajin (ISSN 1051-8177) is published 10 times a year, monthly except January and July, by: Mangajin, Inc., 200 N. Cobb Pkwy., Suite 421, Marietta, GA 30062.

Second class postage paid at Marietta, GA 30060 and additional offices. Postmaster: Send address changes to: MANGAJIN, P.O. Box 7119, Marietta, GA 30065. USPS # 006137.

Subscription prices:
$35/year in US, US$50/year in Canada.
Overseas (except Japan) subscriptions:
US$80/year
Exclusive agent in Japan:
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Tel. 03-3479-4434, Fax 03-3479-5047.
Subscriptions in Japan: ¥9,250 and ¥8,300/year

Editor's Note

It always gives me great pleasure to present material that contradicts the conventional wisdom about Japan. For example, you may have heard that you should never make cold calls in Japan—that you should rely on introductions and set up business appointments well in advance. In the world of big business that may be true, but in the feature manga in this issue, *Naniwa Kin'yūdō*, we show a new hire at a small loan company who is given a business directory, put on the phone and told that if he makes a hundred cold calls he will be sure to snare a client or two. The loan company in the manga story is definitely on the shady side, but actually when I was doing the initial groundwork that led to the development of *Mangajin*, I made a lot of cold calls, including calls to the largest publishing companies in Japan. While that may not have been the most efficient approach, it was just about the only choice, given my situation at the time. To their credit, the big publishers were, for the most part, very open minded. They were at least willing to listen to my pitch, and some of them were willing to give tentative reprint permission so I could develop prototypes.The fact that I was able to make the calls in (very imperfect) Japanese probably had some bearing on the situation, but still, I think it shows that you shouldn't be limited by the conventional wisdom.

Our sister publication, *Japan Related* (a cross-cultural journal focused primarily on the workplace), will be doing an issue on "the language barrier" later this summer. The editors, Steve Leeper and Elizabeth Baldwin, are eager to get input from those in the trenches. If you have a personal experience to relate, or a subject you'd like to see included, please call the JR hotline, 800-231-2806, or write c/o *Mangajin*, P.O. Box 7119, Marietta, GA 30065.

Vaughan P. Simmons

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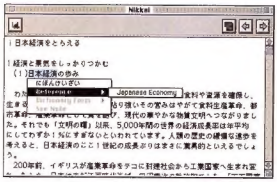

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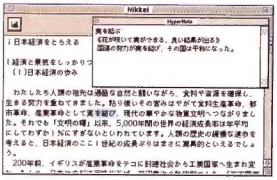

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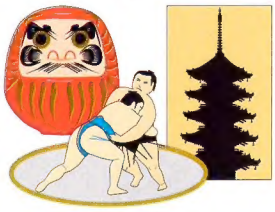

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More "easy" manga

I have subscribed to *Mangajin* from the beginning. For the last four years I have studied Japanese at the University of Alabama, but had little chance to practice. I have had a compelling desire to find something in Japanese that I could actually read, besides my textbook. I have worked my way through countless *Mangajin* articles, but rarely was I doing what could be called "reading"—the material was just too difficult.

Thus, I was delighted with issue No. 34. This was the most accessible collection of manga you have ever run. The vocabulary was much less difficult than in past issues. It was fun. I hope you will continue to run a substantial number of stories at this easier level.
RUSSELL CHIPMAN
Madison, AL

This is most interesting because if anything, I would say that the vocabulary in No. 34 was more difficult than in previous issues. Naniwa Kin'yūdo, Warau Sērusuman, *and* Dai-Tōkyō Binbō Seikatsu Manyuaru *all included some fairly advanced vocabulary and sentence structures. There were two very simple 4-frame manga from* O-jama Shimasu, *but they were included to help balance things out, because the rest of the material was so difficult. This just shows what reading* Mangajin *can do for your comprehension!*

Japanese magazines

I have a suggestion to make regarding subscriptions to Japanese magazines. Sasuga Japanese Bookstore, located in Cambridge, Massachusetts, offers air freight services at rates much cheaper than those listed in your magazine [Letters, No. 34]. For example, compare these prices: 6-month subscription (air mail) of *Aera* from OCS: $215.24; from Sasuga: $126; of *Sunday Mainichi* from OCS: $250.12; from Sasuga $97.20.

I think your readers will appreciate Sasuga's lower prices. You can call or write Karen and Minoru Yahara at 7 Upland Road, Cambridge MA 02140 (617-497-5460).
KATHERINE OH
Boston, MA

Knowledge within *riichi*

On page 45 of *Mangajin* No. 34, you describe the term *riichi* as "a term used to declare the impending completion of a certain kind of winning hand in mahjong," but as an extension of that, it has come to be used more widely. Seven-year-olds will shout "*Riichi! Riichi!*" to announce that they're closing in on a Bingo win. This expression has come to be used in a more general sense.
DAVID AYER
Niigata, Japan

Another homestay option

I am writing to add one organization to the list that you gave in response to Kathy Harsanyi Crusoe, who was "Hoping to Host" a Japanese student in issue No. 35. You mentioned some of the more famous "big guns," but left out some of the smaller, more focused organizations. LEX America (617-489-5800), located near Boston, has been offering homestay programs since 1987 both to and from Japan to students, adults and families.

We have hosting programs across the country at various times of year, and we would be happy to speak with anyone interested in either our hosting or our outbound program.
KARIN CHRISTEY
LEX America

Pachinko ploys

I enjoyed your article about pachinko [*Mangajin* No. 34], and I would like to add something that I have not seen covered anywhere.

Over the years, because of the illegality of cash payoffs in pachinko, they have been done clandestinely; however, recently pachinko parlor owners seem

(continued on page 60)

Mushi madness –or– Don't bug me

An American friend of mine who was staying at a hotel in Tokyo called the front desk from her room to make an inquiry. She had tried to learn a little Japanese before coming to Japan, so she knew that in Japanese one uses the greeting *moshi-moshi* ("hello") when answering the telephone. Unfortunately she mispronounced it *mushi-mushi* ("bug-bug"). Upon hearing this, the hotel clerk thought that she was calling to complain about an insect in her room, so he rushed up to deal with the problem. It took a while for my friend and the hotel clerk to resolve the misunderstanding, but in the end they were able to enjoy a good laugh.

CHARLES YUJI HORIOKA
Osaka University

Spotted in the personal ads of a weekly newspaper in Chicago:

"*ATTN: JAPANESE GIRLS. Mushi mushi. SWM totally fed up with American popular culture/girls, seeks friend or girlfriend . . .* "

I seriously doubt that the come-on "bug-bug" would work with any Japanese girls, but who knows?

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Innovative uses of the Japanese language

お散歩フンフン
O-sanpo Fun-Fun

In this Year of the Dog, a Tokyo-based company called Mimuko has come out with just the product for environmentally aware pet owners. *O-sanpo Fun-Fun* is a portable pooper scooper that allows you to catch those offending pollutants in a plastic bag before they even hit the ground. You can then dispose of them neatly without soiling your hands or the landscape.

The name of this nifty device, *O-sanpo Fun-Fun*, is a play on the word *fun*, which by itself means "excrement/feces" (in this usage, the kanji 糞 can be used), but when repeated as *fun-fun* is onomatopoeia for happily humming (for examples of this usage, see manga pages 55 and 63 in this issue). The idea is that taking your dog for a walk (*sanpo* means "walk/stroll" — the *o-* is a "polite" touch) has suddenly become a pleasant task.

The golden retreiver at the top of the promo piece joins in the fun of scatalogical punning. He is saying *Benri tte kono koto ne* ("Now this is convenient"), but the *ben* in *benri* can also mean "excrement." The kanji *ben* is enlarged and highlighted just to make sure no one misses the joke.

Thanx to: SSKC

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POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

お互い　大変な船出だけれど……
山田　紳

Japan's latest Prime Minister, Hata Tsutomu, faces some hard times ahead. As the sixth Prime Minister in the last five years, he took office after the coalition-backed Hosokawa Morihiro stepped down in the midst of an "improper funds" scandal. Hata has taken the top spot of a nation in the middle of a painful recession and political transformation. Hosokawa began a complete reform of the electoral process, and the new government wants to carry the reform through so that the revised system will be in place by the time the next general election takes place. Hata also inherits problems with US relations, which soured in February when trade talks between Clinton and Hosokawa broke down. Hata has the difficult task of pushing through economic reforms and deregulations to spur imports and boost the floundering economy. Then there is the matter of suspected nuclear weapons in Japan's geographically close but politically distant neighbor, North Korea.

All this would be daunting to any leader, but Hata has an added problem: only a minority of the Diet support him and he is sure to face opposition in anything he undertakes. Some think that he will be lucky to keep his office for even two months.

This cartoon from May 11 has Hata thinking about South Africa's new president, Nelson Mandela. The caption points out that they will both have rough starts as the heads of their respective nations. Even so, Hata is envious because Mandela, having ridden to victory with nearly two-thirds of the total vote, can hope and dream of real renewal.

Caption: お互い　大変な　船出　だ けれど…
O tagai　taihen-na　funade　da　keredo…
each/respectively　hard/extreme　setting sail　is　but
For each, it will be a difficult casting off, but…
They'll both have a rough launch, but…

Hata: 少なくとも　あちら　に　は
Sukunaku to mo　achira　ni　wa
at least　over there/he　at　as-for
夢　も　希望　も ある もん なぁ…
yume　mo　kibō　mo　aru　mon　nā…
dream(s)　also　hope(s)/wish(es)　also　exist (explan.)　(colloq.)
At least he has hopes and dreams…

Podium: 南　ア
Nan　A
South　A(frica)
South Africa

(Artist) 山田　紳
Yamada Shin

- *O-tagai* (the honorific *o-* is optional) means "mutually/one another," and can indicate that people are in the same type of situation, even though there may not be any other connection between them.
- *sukunaku to mo,* lit. "even though (it's) only a little" is from *sukunai,* "few/scant."
- *achira* literally refers to a vague direction away from the speaker and the listener: "over there." As with other directional words, it often serves as a personal pronoun, indicating the person or people who are in that direction: "he/they." In this case, *achira* could be interpreted as referring to the entire country ("…they have hopes and dreams…"), but we chose "he" because of the contrast with Hata. (cf. *kochira,* "I/we")
- *Nan'A* is short for *Nan-Afurika,* "South Africa."

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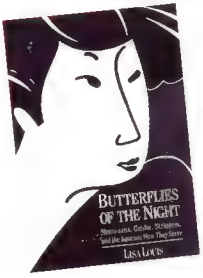

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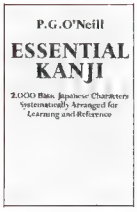

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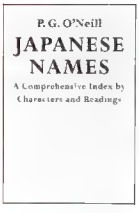

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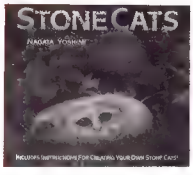

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Japanese POP MUSIC

A Beginner's Guide

". . . there has been an evolution in Japanese rock and pop away from slavish imitation of foreign models toward music that's more confident and professional."

By Steve McClure

If I had ¥10 for every time I've heard something like, "Japanese pop music? It's just a bunch of no-talent idols and bad imitators of foreign bands," I'd be rich.

Such comments are dead wrong—not that there isn't a lot of egregious Japanese pop. Take Hikaru Genji (光Genji), an "idol" act of the eighties. This squeaky-clean group is best known for the ability to lip-sync while whirling about on roller skates. This is the dreck you're likely to see on prime-time TV, causing many people to conclude that 90 percent of Japanese pop music is rubbish.

Big deal. The same can be said of pop in any country. If you take time to separate the wheat from the chaff, you'll discover Japan has produced some great pop music and boasts musical visionaries like Kina Shōkichi (喜納昌吉), Nakaido Reiichi (仲井戸麗市) and Sakamoto Ryūichi (坂本龍一).

Japanese popular music, as opposed to court or aristocratic music, originated in *minyō* (民謡) regional folk songs, music played at summertime *bon odori* (盆踊り) festivals and local styles such as Osaka's *kawachi ondo* (河内音頭) songs. Echoes of these and other traditional styles can be found in Japan's pop music, but it was the introduction of Western music after the Meiji Restoration (1868) that really set the ball rolling.

Styles of popular music that flourished in the 1868-1945 period included military and brass band music, Osaka's *rōkyoku* (浪曲), also known as *naniwabushi* (浪花節) narrative songs, chanson, Asakusa opera, the show music of the Takarazuka (宝塚) all-girl revue, jazz (in the broad, prewar sense of the term, encompassing dance music and straight pop songs), tango and Hawaiian music.

Japan's defeat in 1945 and the ensuing Occupation by victorious Allied forces (1945-1952) resulted in more foreign music being heard in Japan, especially through the US armed forces' Far East Network (FEN) radio service. Many Japanese musicians and music fans got a taste of genres like country, rockabilly and modern jazz thanks to FEN. At the time the main popular style was *kayōkyoku* (歌謡曲), a loosely defined term that one authoritative guide to Japanese pop music describes as "Japanese MOR (middle of the road)." The late Koga Masao (古賀政男) is recognized as the greatest

◀ *Yellow Magic Orchestra, pioneering rock group of the 1970s.*

• squeaky-clean = とても清潔な *totemo seiketsu na* • dreck = くず/くだらない物 *kuzu/kudaranai mono* • chaff = かす/穀物の殻 *kasu/kokumotsu no kara* • narrative songs = 語り調の歌 *katarichō no uta* • Allied forces = 連合軍 *rengōgun* • loosely defined = 定義の漠然とした *teigi no bakuzen to shita*

kayōkyoku songwriter.

Important singers right after the war included Kasagi Shizuko (笠置シズ子), whose 1948 release, "Tokyo Boogie-Woogie," was a huge hit. Misora Hibari (美空ひばり) was a major star whose untimely death in 1989 sent the nation into mourning. Misora's forte was *enka* (演歌), a type of melancholy *kayōkyoku* ballad that leans to themes like doomed love affairs and painful separations.

Traditionally based on the Japanese minor pentatonic scale, enka occupies a place in Japan similar to that of country music in the United States. *Enka*'s biggest fans are middle-aged salarymen, who croon along to favorite tunes in Japan's 280,000 *karaoke* machine-equipped bars.

The only Japanese artist to have any impact in the West in the post-war period was the late Sakamoto Kyū (坂本九), whose "*Ue o Muite Arukō*" (上を向いて歩こう, known overseas as "Sukiyaki") made No. 1 on the *Billboard* singles chart in 1963—a feat no other Japanese artist has achieved.

KOME KOME Club started as a rock/funk group but is now moving toward MOR.

Crucial to the development of Japanese pop was the "group sounds" phenomenon of the 1960s. Japanese musicians, inspired by Western groups such as the Ventures (who still tour Japan every year) and the Beatles, formed bands such as the Tigers and the Jaguars where the electric guitar was the main instrument. Since then there's been an evolution in Japanese rock and pop away from slavish imitation of foreign models toward music that's more professional and self-assured.

Pioneering rock groups of the 1970s included Flower Traveling Band, led by Uchida Yuya (内田裕也), considered one of the "godfathers" of rock in Japan; Happy End, whose alumni include Yellow Magic Orchestra co-founder Hosono Haruomi (細野晴臣), whose excellent 1993 ambient album, *Medicine Compilation*, is available in the United States on the TriStar label; Zunō Keisatsu (頭脳警察, "Brain Police"); Sugar Babe, from which emerged solo artists Ōnuki Taeko (大貫妙子) and Yamashita Tatsurō (山下達郎, one of the geniuses of Japanese pop); the Sadistic Mika Band and RC Succession. RC Succession produced solo stars Nakaido Reiichi, whose live shows are unrivaled for intensity, and Imawano Kiyoshirō (忌

Pop music icon Misora Hibari was known for her soulful renditions of enka.

• mourning = 哀悼 *aitō* • minor = 短調 *tanchō* • pentatonic scale = 五音階 *go'onkai* • slavish = 猿まね的な/独創性のない *sarumaneteki-na/dokusōsei no nai*

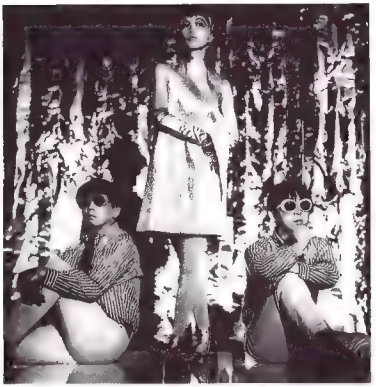
Japanese Pop Music in the US

The US rock & roll market seems to be a tough one for imports. Promoters of Japanese pop music in the past have mainly pushed the top acts from Japan, but have met with little success. Terri McMillan and partner Tom Toeda, who together make up Medius Entertainment, feel that some of the Japanese groups and artists who have loyal followings in Japan, but are not at the top of the heap, might actually be better received in the US.

One group that caught their attention was Pizzicato Five (see main story page 48). After hearing their CDs while screening acts for the New Music Seminar Japan concert, Psycho Nite, Terri and Tom "fell in love" with Pizzicato Five and decided to devote efforts to bringing them to audiences in the US. Apparently they have been successful: Pizzicato Five's first US album, *Made in USA*, a compilation of material from various Japanese albums, will be released by Matador records in June.

The three members of Pizzicato Five are all enthusiasts of American R & R, especially the "classical" 60s, and they have selected the material for the album themselves.

The next act Tom and Terri have their eyes on is vocalist Gao. Like Pizzicato Five, Gao has a following in Japan, but might be a little too distinctive for her home market.



Pizzicato Five, a three-member group, is releasing its first US album this June.

野清志郎), whose new group, the 2-3's (or "*Nisans*"—older brothers), is very much in the RC Succession hard-rock tradition.

The 1970s' "new music" boom saw singer/songwriters such as Nakajima Miyuki (中島みゆき) and Matsutoya Yumi (松任谷由美, aka "Yuming") gain popularity with a sophisticated, personal approach. Nakajima's songs are often dark and moody, and her style could be termed "Japanese chanson," with its emphasis on the dramatic. Matsutoya's image of the self-reliant, mature woman helps make her a favorite among young working women. Her music has a smooth, West Coast sound.

In the late seventies three things had a major influence on Japanese pop. First was the "idol boom," which saw performers like Matsuda Seiko (松だ聖子), Yamaguchi Momoe (山口百恵), Gō Hiromi (郷ひろみ) and Saijō Hideki (西条秀樹) capture the hearts and wallets of millions of teenagers.

"It pays to shop around to find the gems that exist in the midst of the pop pabulum."

A show by six-member industrial thrash metal group the Boredoms is less a concert than an all-out attack on the senses.

Under the idol system, new artists sign a contract with a production company, often when they're as young as 12. Ten-year contracts are not uncommon. The potential idol is then groomed and educated under company supervision before making a debut. When the time is ripe, the production company makes a master recording and starts talking to record labels. Idol stars are usually paid a salary by the production company.

When their shelf life expires at the ripe old age of 20 or so, they're usually let go in favor of the next crop of *tarento* ("talents"). The use of the term *tarento* is ironic, to say the least, since most idols' appeal is based on looks and certainly not on singing skill.

The second big event in Japanese pop in the late seventies was the Yellow Magic Orchestra, a three-man group (Hosono Haruomi, Sakamoto Ryūichi and Takahashi Yukihiro [高橋幸宏]) whose brilliant synthesizer-based style of music had an enormous influence on musicians worldwide. After leaving YMO, Sakamoto composed music for several movie soundtracks, including collaborating on the score for *The Last Emperor*.

The third big development during this era was the debut of Kina Shōkichi and his band Champloose (チャンプルーズ), which brought the music of Okinawa, Japan's southernmost prefecture, to the attention of mainstream pop fans. Champloose's unique sound was based on the combination of electric instruments with the Okinawan *sanshin*, a three-stringed instrument similar to mainland Japan's *shamisen* but with a shorter neck and snakeskin instead of cat or dog skin strung over the resonance box.

The group's first hit was 1974's "Haisai Ojisan" (ハイ

• aka = (also known as) 別名 *betsumei* • groom = 育てる/訓練する *sodateru/kunren suru* • shelf life = 商品寿命 *shōhin jumyō* • collaborate = 共同制作する *kyōdō seisaku suru*

Shang Shang Typhoon's music draws on Japanese folk songs, music from Okinawa and China, plus a dash of rock.

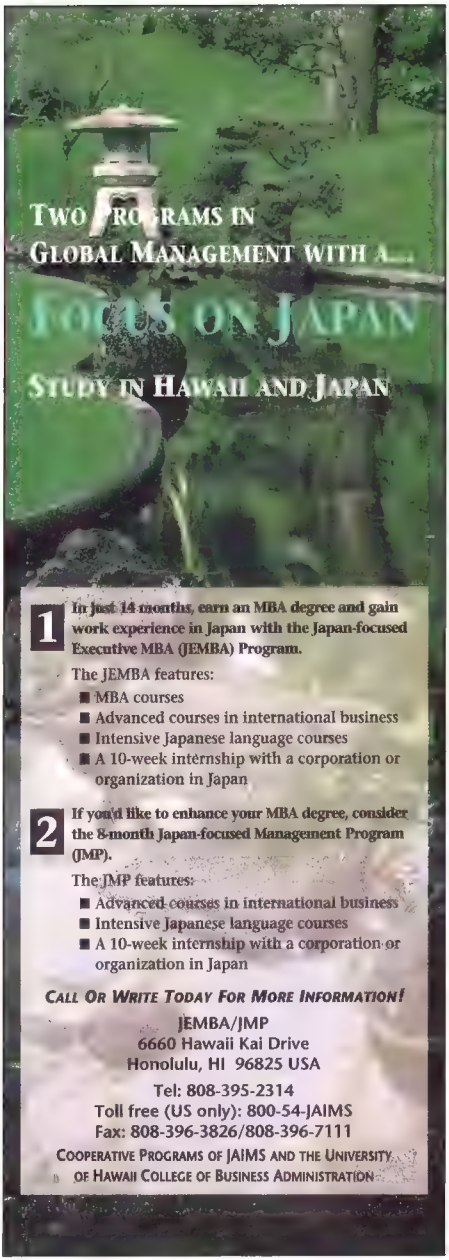
サイおじさん), a bright tune that always gets the crowd dancing at Champloose's exuberant concerts. Highly recommended is the group's 1980 album Blood Line, which includes my all-time favorite Japanese song, a ballad titled "Subete no hito no kokoro ni hana o" (すべての人の心に花を, "Flowers for Every Heart"), usually referred to as "Hana." The original version features Ry Cooder on slide guitar. This beautiful song has been covered by a variety of artists, especially in Southeast Asia.

With the popularity of "world" music in the late eighties there was new interest among the Japanese in their musical heritage. YMO's Sakamoto used Okinawan musical styles in his superb 1987 album *Beauty*. Since then, bands using "ethnic" stylings have come to the fore.

The most interesting group to come out of Okinawa of late is the Nenes (ネーネーズ, pronounced "nay-nays"), a female quartet who specialize in a captivating blend of Okinawan folk music and contemporary pop. Their third album, *Ashibi* (あしび, Okinawan dialect for "playing" or "relaxing"), includes traditional-style songs such as "Akabana," (あかばな), pop tunes like "Bye Bye Okinawa," and a haunting cover of Bob Marley's "No Woman No Cry." All original songs on *Ashibi* were composed by China Sadao (知名定男), one of Okinawa's best-known musicians and the man who brought the Nenes together.

"Young people in Okinawa show no interest in

• exuberant = 熱狂的な *nekkyoteki-na* • cover = カバーバージョンを作る *kabā bajon o tsukuru* • haunting cover = 忘れられないカバー (バージョン) *wasurerarenai kabā (bājon)*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traditional music," says Nenes member Koja Misako (古謝美佐子). "China-san has decided on this means to attract their attention."

Shang Shang Typhoon (上々颱風) plays music that draws on traditional Japanese folk songs, melodies from Okinawa and Chinese songs, plus a liberal dash of rock and even an occasional nod to the blues. The seven-member band, fronted by female vocalists Nishikawa Satoko (西川郷子) and Shirosaki Emi (白崎映美), has existed in various forms since 1980 when it was founded by the enigmatic Kōryu (紅龍, "red dragon").

Kōryu's instrument of choice is a banjo strung with shamisen strings. Playing a shamisen, he says, is too much to expect from someone with no formal training in traditional Japanese music.

"I grew up listening to American rock, but I also listened to Japanese folk songs," says Kōryu. "I wondered why Japanese pop music couldn't use traditional rhythms, which most Japanese people are familiar with."

In concert, Shang Shang Typhoon presents one of the best shows on the circuit. Nishikawa and Shirosaki, in bright, flowing robes, alternate between energetic, high-pitched vocals during up-tempo numbers and delicate, beautifully phrased singing for slower songs. Kōryu leads the rest of the band—bass, drums, keyboards, percussion—chugging along with his banjo-cum-shamisen setting the pace.

While Kina and other Okinawan musicians like the Rinken Band (りんけんバンド) update their musical heritage, at the other end of the Japanese archipelago there's Moshiri (モシリ), a group of Ainu and Japanese musicians based in Hokkaido. Several tunes on the group's 1991 album, *Kamuychikap* (カムチカップ, "God's Bird") feature the *mukkuri* (ムックリ), an Ainu instrument which sounds like a Jew's-harp, as well as beautiful, haunting vocals in the Ainu language.

These days, the Japanese group best-known internationally is Shōnen Knife (少年ナイフ), who got their start in the Osaka indies scene of the early eighties. The three women who comprise Shōnen

Shōnen Knife sings about flying jelly beans, household cleaning liquid and insect collecting. The lyrics on the US version of their Rock Animals *album are all in English.*

• liberal = 豊富な *hōfu-na* • nod = なびき *nabiki* • fronted by = 前面に(リーダーとして)立てた *zenmen ni (riidā to shite) tateta* • enigmatic = 謎めいた/得体のしれない *nazomeita/etai no shirenai* • archipelago = 列島 *rettō* • Jew's harp = ビヤボン *biyabon* / 口琴 *kuchigoto* • indies (independent [small] record companies) = インディーズ/小規模のレコード制作会社 *indiizu/shōkibo no rekōdo seisakugaisha*

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Knife—Nakatani Michie (中谷美智枝) and sisters Yamano Naoko (山野直子) and Yamano Atsuko (山野敦子)—got together to play music as a hobby after starting work as "office ladies." Their goal was modest: to play one live date.

Shōnen Knife's simple bass-guitar-drums music is a strange but endearing amalgam of the Ramones, the Ronettes and the band's own comically kitsch sensibility. Who else sings about subjects like flying jelly beans, household cleaning liquid and insect collecting?

Over the years Shōnen Knife has moved from so-bad-they're-good amateurism to a polished style without losing their charm or sense of humor, as seen on their latest album, *Rock Animals*, released in the United States in early 1994. The Japanese version of that album contains songs in English and in Japanese, while the US version is all English.

Here's a sample of Shōnen Knife lyrics from "Fruit Loop Dreams":

There's big bird named Toucan Sam
With a pretty colored beak like a candy cane
I wonder if he'd be so nice
As to take us to fruit loop paradise

The Nenes blend Okinawan folk music and contemporary pop.

Another Kansai girl group with similar appeal is the Nelories, who come from Nara. Comprised of college students Kirihara Jun (栗原淳) and Kubo Kazumi (久保和美), the Nelories' quirky, English-language songs are reminiscent of Shōnen Knife's material. But instead of a garage-band sound, the Nelories favor a minimalist style, which

(continued on page 48)

• kitsch = 俗悪な芸術/下手物 *zokuaku-na geijutsu/getemono* • garage-band sound = ガレージ・バンド風のサウンド *garēji bando-fū no saundo*

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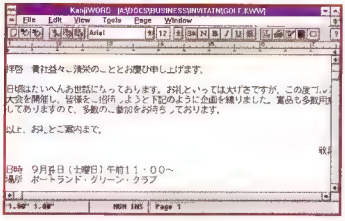

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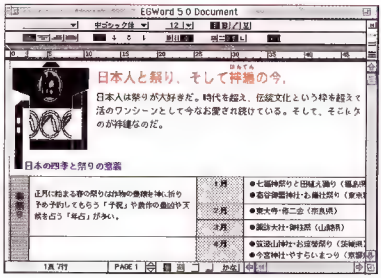

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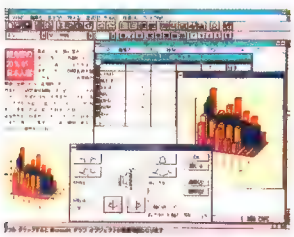

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A book as elegant as its subject

KIMONO: Fashioning Culture

by Liza Dalby.
New Haven: Yale University Press, 1993.
384 pages, $30 (hardcover).

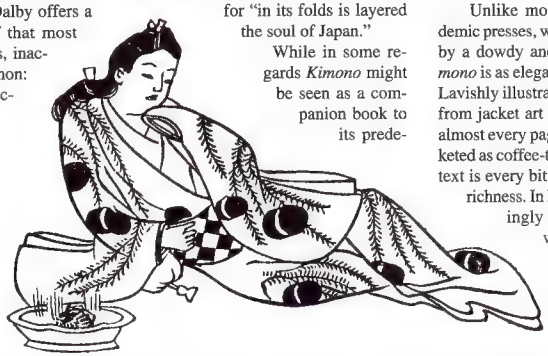
reviewed by
Ginny Skord Waters

Liza Dalby is not one to rest upon her laurels. In the late 70s, then a doctoral candidate in anthropology, she conducted field studies with the geisha of Kyoto's Ponto-chō district, eventually attaining such proficiency in their arts that at parties, decked out in full geisha regalia, she was virtually indistinguishable from her fellow entertainers. Needless to say, the Japanese were stunned, and thus fell yet another supposed Japanese cultural monopoly to the earnest exertions of a foreign student. The dissertation went on to become *Geisha*, the first full-length English-language study of the history, customs, and lore of the rarefied world of the geisha. Now, in *Kimono*, Dalby offers a fascinating exploration of that most dazzling, yet to Westerners, inaccessible Japanese phenomenon: the body of garments collectively called *kimono*.

Dalby's interest in kimono is a natural outgrowth of her previous study, for, as she notes, the institution of the geisha is inseparable from that of her garb. Both endure into the post-modernist nineties, but as formalized, stylized, and self-conscious expressions of a once vibrant, endlessly adaptive culture. No one wants to see them die, but few can afford the luxury of indulging in them. From the dawn of the Meiji period to the present, the kimono has been assaulted with criticism ranging from the functionalist to the feminist (much of which Dalby soundly refutes), but is nonetheless seen by most Japanese as a source of considerable national pride, for "in its folds is layered the soul of Japan."

While in some regards *Kimono* might be seen as a companion book to its predecessor, it has at once narrowed its focus and widened its scope. As with *Geisha*, the strength of *Kimono* lies in its adroit blend of anthropological theory, research, and first-hand experience. The approach is that of a semiotician; the methodology, that of a well-trained anthropologist; the sensibility, that of a connoisseur. As a woman who has lived in and around kimono, Dalby is viscerally sensitive to the way it articulates body movement and, by extension, influences the consciousness of the wearer, and of the aesthetic and sociocultural subtleties inherent in such small detail as the precise angle of an *obi* knot.

Unlike most books issued by academic presses, which are often constricted by a dowdy and forbidding format, *Kimono* is as elegantly designed as its topic. Lavishly illustrated and visually stunning from jacket art to the graphics adorning almost every page, it could be easily marketed as coffee-table ornament alone. The text is every bit the equal of this graphic richness. In language simple but strikingly patterned, it weaves its way through technical details and historical arcanities with panache and color, fre-



The look of early Edo-period kosode (forerunner of the kimono) was made possible by more supple fabrics (p. 39).

• regalia = 正装 *seiso* • rarefied world = 深遠な世界 *shin'en-na sekai* • garb = 衣装 *ishō* • assault = 非難する *hinan suru* • adroit = 巧みな *takumi-na* • semiotician = 記号論学者 *kigōron gakusha*

quently borrowing • sartorial metaphor for added punch. At times the use of such metaphor becomes almost too densely figured (e.g., "The profession of tailor had to be created from whole cloth"), but we are soon brought to level ground by pithy lines like "kimono… fads blazed through different social groups like chicken-pox through summer camp."

Kimono comprise a field of such magnitude that full treatment would occupy more than a few encyclopedic volumes. The author has avoided the inevitable dilution of a general orientation in favor of a more topical treatment that centers upon the systems of meaning inherent in kimono in historical, aesthetic, and social contexts. Each of the nine chapters comprising *Kimono* addresses a different facet of its evolution and mystique. "The Natural History of Kimono" defines its fundamental shape and construction and traces its evolution from the ur-kimono of the eighth century through the ineffable *iki* fashion ideal of the Edo period. In "The Kimono Discovers Itself," we see how Meiji reactions to western dress led to the development of kimono as an emblem of national identity. Such is the variety of lenses focussed upon its topic that the book will engage interests ranging from pop culture to literary history. The chapter on color combination in the Heian period will no doubt become an armchair companion for earnest students of Heian literature; similarly, the translations of Edo period fashion booklets, replete with running commentary, provide interpretive ammunition not only for *ukiyo-e* aficionados but for those who seek to understand the principles underlying the lightning fast shifts of contemporary Japanese fads as well. This deft and seamless study will intrigue, amuse, and enlighten just about anyone who opens its cover.

From the back cover, a woodblock print of otokodate *("chivalrous man") from* One Hundred Aspects of the Moon *by Yoshitoshi, 1887*

Ginny Skord Waters is a professor of Japanese language & literature and a regular contributor to *Mangajin*.

• arcanities = 難解さ/深遠さ *nankai-sa/shin'en-sa* • sartorial metaphor = 裁縫/衣服にかかれる隠喩 *saihō/ifuku ni kakareru in'yu* • chicken-pox = 水ぼうそう *mizubōsō* • ur = 初期の/原形の *shoki no/genkei no*; ur-kimono = 「原」キモノ/和服の原形 *gen-kimono/wafuku no genkei* • aficionados = マニア/愛好者 *mania/aikōsha* • intrigue = 興味をひく *kyōmi o hiku* / 関心をそそる *kanshin o sosoru*

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Notable new book:

Understanding Japanese Information Processing

reviewed by Douglas Horn

There aren't a whole lot of sources for information about Japanese computing, and if you're lucky enough to find a bit here or there, odds are it's written in Japanese. Even so, when Ken Lunde wrote *Understanding Japanese Information Processing* no one could have predicted the success it would encounter. After all, the mainstream computer industry is only now beginning to realize that people do, in fact, use Japanese computers outside the Tokyo city limits.

Why all the fuss over one book? First, *UJIP* is one of the first books about Japanese computing to be published in English. Second, by selling out its first edition in less than six months, it shattered the conventional wisdom that no one is interested in Japanese computing. Most importantly, the book is full of hard-to-find information about Japanese computing presented in an easy-to-understand way.

Typical of the fine computing books published by O'Reilly and Associates, *UJIP* is well-organized and visually appealing. Ken Lunde's style is easy but concise, and wherever there is a potentially confusing subject, you can bet that there will be a table or illustration to clear up any doubts. What's more, the book's

Understanding Japanese Information Processing, by Ken Lunde. Sebastopol, CA: O'Reilly & Associates, 1993. 470 pages, $29.95 (softcover)

"lay-flat" binding means readers won't have to use something heavy to keep the pages from flipping.

Understanding Japanese Information Processing is approximately 440 pages long—nearly one-half of that being charts and tables. Some of the major topics include Japanese character sets and encoding methods, Japanese input and output, Japanese e-mail, and Japanese information processing techniques. As the topics indicate, the book is skewed towards the intermediate or professional user of Japanese. Even so, readers of all experience levels will find the book useful, though Japanese computing neophytes may be frustrated by the absence of some topics.

Readers will quickly find out why the book is not entitled "Introduction to Japanese Computing." The main thrust of the book is Japanese information processing, so when it discusses how certain things, such as kana-to-kanji conversion, are done, it tends to describe how they are handled behind the scenes (or screens) rather than how users can take advantage of these processes. Also, though chapters one and two are dedicated to the basics of the Japanese writing system, the book assumes a certain level of familiarity with computing.

Free kana-learning programs for the Mac

Kazumi Hatasa and his colleagues at Purdue University have put together a pair of exceptional kana-learning programs for the Macintosh.

"Hiragana and Katakana" version 1.0 uses visual and verbal mnemonics to introduce the pronunciation of Japanese. The introductory lessons include an English phrase to set the context for the visual cue; the individual kana is pronounced with an English word that contains the pronunciation of the kana; the shape of the kana is highlighted in the graphic; and finally, the kana appears in a normal typeface. The student is asked to input the kana using Hepburn or Kunren romanization; the kana, if correct, appears on an adjoining screen. The student can choose to go through the kana chart row-by-row or large combination of rows. There is no attempt to introduce the writing of the forms.

There are also exercises for practice. One can use a flashcard function as well a kana guessing game in both sections. In the katakana

(continued on page 56)

Power Macs run KanjiTalk, JLK

In March, amid much fanfare, Apple Computer debuted its new Power Macintosh line, based on the super-fast PowerPC microprocessor. The Power Macs deserve the hype they are receiving—they are significantly faster than previous Macintosh computers, which are based on the Motorola 680X0 microprocessor series. Eventually, all Power Mac software will be written specifically for the new PowerPC chip. (These programs will be called "native mode" applications.) But until native mode applications become widely available, Power Macs can still run virtually all existing Macintosh applications via emulation of the 68LC040 chip.

Even so, upon hearing of the new computer, many users of KanjiTalk and the Japanese Language Kit immediately questioned how well their Japanese systems would run on the new platform. The answer is "very well." The Power Macs ship with the Macintosh System 7.1.2 operating system and built-in emulation of the 68LC040. The Japanese

(continued on page 56)

Though this slant may frustrate some readers, the information they need is there if they look for it. Those interested in using the book as a reference for programming Japanese applications will find this structure perfect for their uses.

Readers with some experience with Japanese software—this includes anyone who has learned to use a Japanese word processing program with any proficiency—will find that UJIP is thick with the information they need to understand how their Japanese software works—or why it doesn't. This information can help users get to the next level of Japanese computing, from word processing to Japanese e-mail and desktop publishing.

Chapter eight is a listing of selected software applications. Though the listing is not as exhaustive as *Mangajin*'s software special (*Mangajin* #29), it does offer longer product descriptions and includes software for the UNIX, NeXT, and Amiga platforms, as well as IBM and Macintosh.

Probably the book's greatest strength, from an experienced user's standpoint, is its excellent descriptions of the various types of Japanese output. Ken Lunde, the author, is an employee of Adobe Systems, which developed PostScript. As such, he has an excellent grasp of font technology. Some readers may question his open-mindedness to the virtues of competing systems. Nonetheless, describing Japanese fonts and character sets is the book's strength, and the chapter on Japanese output should answer all conceivable questions about PostScript, TrueType, and bitmapped fonts.

Anyone who buys *Understanding Japanese Information Processing* for use as a reference for creating Japanese software will not be disappointed. The pages are filled with charts, tables, and lists. In fact, the book has nearly twice as many appendixes as chapters. It also includes C language sample routines of several Japanese character handling functions for those readers interested in creating their own Japanese applications.

Some of the most useful lists in the book are those that point readers toward more sources of information. Publications, corporations, associations, and Internet news groups and file archives are listed. However, it is hard to imagine when some of the book's charts and tables would ever be useful to readers. For example, dozens of pages are devoted to listings of the many Japanese character sets and other data that even most programmers will never need to reference.

The vast majority of readers will simply skip past these sections—though they do improve the book's performance as a doorstop. But there is little chance of this book being so employed. It is useful and well-worth the price. Readers inexperienced with Japanese may need a while to grow into it, but once they gain a grasp of the basics, they will find themselves turning to *Understanding Japanese Information Processing* for a long time to come. When you think about it, that's the best comment anyone can make about a reference book.

Douglas Horn is a free-lance writer and computer consultant living in Seattle.

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Learning in Japan

As Eurocentres celebrates the fifth anniversary of its Japanese language course, Director General Rolf Schärer answers a few questions about the program.

First, please briefly tell us what Eurocentres is all about.

Eurocentres is a foundation based in Switzerland. The main goal is to do something to help improve international understanding, and as a practical means we try to teach languages in the countries where the language is spoken. So English in England or in the United States, or Spanish in Spain, and so on. The idea is that adult people come together from all over the world regardless of their backgrounds, so some are university graduates, some are nurses or car mechanics, and some of them are very young, some of them are very old, and then lots of them in between. The idea is also to create an atmosphere where discussion starts because one meets people one would not normally easily meet. By having learned a foreign language together, everyone shares the same problems, so we think that this is a good way for practically achieving some understanding between people. Not just that they can talk to each other but that they also know why certain people behave that way or the other way.

So we have about 22 to 24 thousand adults every year that participate. There are 18 permanent schools which run the whole year, and then there are 12 centres which just run part of the year, so altogether there are 30 Eurocentres. We teach seven different languages. About half of our students learn English, another quarter learn French, and then the other three European languages—German, Italian, and Spanish—share another 20 percent. There are still too few people who actually come to learn Japanese. We would like to have more. Last year we started Russian courses in Russia as well. For those two languages there are still very few people every year, but we hope that it will grow and we also think that it is very important in relation to international understanding.

Five years ago, Japanese became the sixth language offered by Eurocentres, and the first non-European language. Why Japanese?

We always had about a thousand Japanese students coming to study in Europe or in America and we think that's an excellent thing. There was also Dr. Nagai, who is on our Foundation Council. He very much wanted us to start Japanese courses because understanding is something which goes two ways. The Foundation Council, which is about eighteen eminent people from all over the world, felt that it would be very important to follow his advice and to start Japanese courses. It was also clear to us that Japan is a very important nation. It has always been important, but now it is also economically a world power and from that point of view we felt that it was really important that more people actually try to come here and understand what is going on and why certain things are the way they are. So those were the main reasons. We felt that it was excellent that many Japanese were interested in studying other languages, but however difficult they may think it is, it's important for others to try to learn Japanese.

What are the main reasons people attend Eurocentres courses in Japan?

They are very varied, but principally it is to understand more about Japan's culture in the first place. I think the second is to be able at least to speak to the ordinary person in the street, instead of walking around Japan and saying, "Well, I don't understand, I can't." The third major group are people who very often receive Japanese people in their home countries and are hosts to them. They very strongly feel it would help both sides if they knew more about the culture of their guests. So I think those are the three main motives. There are also some who are directly involved in Japanese or in studies about Japan, but they are the minority.

From which countries do most of the participants come?

Surprisingly, the largest proportion of them come from Switzerland. But there are about 15 different countries represented.

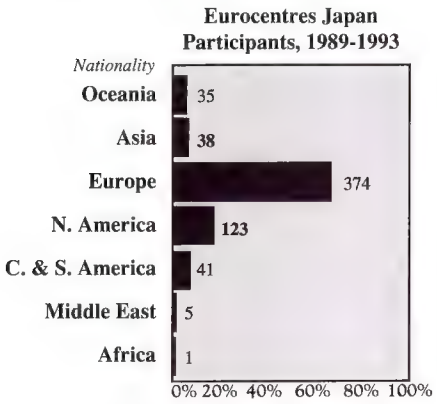
When you started the program, you chose the city of Kanazawa in Ishikawa prefecture as the location. Are there any specific reasons for that choice?

Yes, I think that Kanazawa offers a number of very definite

advantages for the kind of program we want to offer. We normally place the students in homestay programs, and Kanazawa and Ishikawa prefecture for a long time supported homestay programs and visitors, so it was felt that Kanazawa and Ishikawa were welcoming this kind of situation. They also were very supportive. The second thing is that Kanazawa is a town which has a lot of cultural heritage, but it also lives in today's world. It is lively, and yet there are all those traditions which over centuries have established themselves.

In addition it has a size which is still livable. We looked once at Tokyo but it seems so imposing! We think that if you come from abroad for a relatively short time, it would be easier to actually get a feel for what's going on in daily life in a smaller town. So this was another important issue. Then there is the definite support from Ishikawa prefecture which has helped us over all these years in maintaining the programs. And then again there is Dr. Nagai, who knows Kanazawa particularly well because he is from there. So there were a number of determining factors. But we are very happy with that choice. The students think it is an excellent choice. The combination of factors for us in Kanazawa was ideal.

I will make one additional point. Normally we teach the language and we hope that people will gain an insight into



the culture. In the case of Kanazawa we also use English in the afternoon program to introduce some aspects of the Japanese culture. We do this because many of the students would not be fluent enough in Japanese to really understand [classes taught only in Japanese]. So there is this slight difference in the Japanese course from the others. For us it is very important that people start to be interested to go on learning about Japan and we don't think in that short time we can give them everything. But we want that they leave with the motivation to go on.

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Frederik Schodt interviews Fujiko Fujio (A) creator of "The Laughing Salesman"

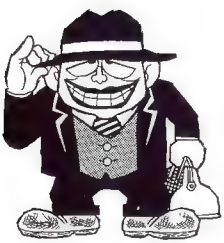

photo by Mizuno Misao

Manga story featured on p. 70-77

In Mangajin No. 33, we presented a manga story from *The Laughing Salesman,* and at that time we gave a little background on the title. We mentioned that it was drawn by Fujiko Fujio (A), half of the famous duo known as Fujiko Fujio (Fujimoto Hiroshi and Abiko Motō) who had brought the world such manga masterworks as *Doraemon*, *Obake no Q-Tarō*, and *Ninja Hattori-kun.* We reported that the duo had eventually dissolved their partnership and begun to do their own respective things, maintaining some of their former identity by adopting the pen names "Fujiko Fujio (A)" (Abiko) and "Fujiko F. Fujio" (Fujimoto).

We pointed out to our readers that *The Laughing Salesman* was a "black humor" manga featuring a lecherously grinning "salesman" named Moguro Fukuzō, who maliciously set people up for failure and unexpected consequences under the guise of helping them realize their dreams or overcome their problems.

But as we read more of the series and tried to come up with a coherent explanation of who Moguro Fukuzō was and why he acted the way he did, we were, quite frankly, stumped. We couldn't decide if Moguro represented the forces of evil, if he just had a sadistic streak, or if there was some kind of deeper moral to the stories.

Then, we found out that manga authority, author, translator, and regular contributor to *Mangajin* Frederik Schodt was planning a trip to Japan, and we asked him about the possibility of interviewing the creator of the Salesman to find out the inside scoop on this enigmatic character and manga series (which has recently enjoyed a second boom after being revived in animated form for a popular TV show). The result was this interview, which also serves as an introduction to our second selection from *The Laughing Salesman*, shown on pages 70 – 77 of this issue.

---

① Schodt: ご存知の様に『漫画人』は「笑ウせぇるすまん」を連載しておりまして、たぶん『漫画人』を読んでいる読者のほとんどが、日本のマンガが大好きで「笑ウせぇるすまん」に大変興味はありますけど、文化背景に関しては、まだあまり良く知らない所がありまして、今回の対談では、このマンガをより良く理解する為にいくつかの質問をさせていただきたいとおもいます。

一番初めに我孫子先生が「笑ウせぇるすまん」を描いたきっかけと言いますか、その辺を、ちょっとうかがいたいのですが。確か25年前だと思いますが。

② Abiko: だいぶ昔のことで忘れてしまったんだけれど、僕は昔、ご存知かどうか、江戸川乱歩という日本の推理作家がとても好きでして、彼は例えばコリアとかサキとか、ちょっと

① **Schodt: As you know, *Mangajin* is currently carrying episodes of *The Laughing Salesman*. I think most readers of the magazine are fans of Japanese manga and have a great interest in *The Laughing Salesman*, but since they may not know the cultural background all that well, in this interview I'd like to ask you some questions to help them better understand this manga.**

First of all, I'd like to ask you a little about the original inspiration that led you to create *The Laughing Salesman*. If I'm not mistaken, I believe you first created him 25 years ago?

② **Abiko:** It's a good while ago now, and I'm afraid I've forgotten much of it. I don't know if you're familiar with him, but I used to be a great fan of the Japanese mystery writer Edogawa Ranpo. For a time he wrote in a genre he called "curiously flavored" stories—stories similar to those of [John]

ひねった、不思議な、ある意味でブラック・ユーモア的な小説を「奇妙な味」のジャンルの小説に分類した事があります。ボクはそういうのがすごく好きで、そういうのを漫画で描いてみたいとおもったんですよ。ただボクは子供マンガ・児童マンガの出身で、大人向けのマンガは描かなかったんですけど、たまたま『ビッグ・コミック』という雑誌に描いたんです。

③ Schodt: 『ビッグ・コミック』ですか。『漫画サンデー』だと思っていました。

④ Abiko: そうなんです。もっと前にいっぺんだけ、短編で読み切りで描いたんです。喪黒福造という奇妙な男がいて、ちょっと気の弱い青年をつかまえて、彼を連れて、ある意味で主人公が破滅していくという、今まであまりマンガで描かれた事の無いような物を、描きたくて描いたんですけれど。

⑤ Schodt: その辺が聞きたかったんですけど、当時も今もそうだと思いますけど、大変ユニークなテーマですね。一番最初に出た時、業界からの反応というか読者からの反応というか簡単に聞かせていただけますか?

Collier and Saki, stories that were uncanny, had a bit of a twist to them, or, in a sense, a kind of black humor—and I liked them a lot and wanted to try drawing the same kind of thing in manga. At the time, I was drawing children's manga, not manga intended for adults, but as a change of pace I drew this one for a magazine called *Big Comics*.

③ **Schodt: So it was *Big Comics*? I thought it was *Manga Sunday*.**

④ **Abiko:** Yes. Earlier [before *Manga Sunday*], just once, I drew a short, single episode story [for *Big Comics*]. There was this odd character named Moguro Fukuzō, who got hold of a faint-hearted, timid young man and, in a sense, led him down the path of destruction. I drew it because I wanted to do something that had not previously been done in manga.

⑤ **Schodt: That's something I wanted to ask you about. I think it came across then, as it does now, as a highly unusual story line. Could you tell us briefly about the response the story got from the industry, or from readers, when it first appeared?**

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① Abiko: そうですね、すごく反響がありました。なんていうか、恐いとか見た事もないようなマンガとか、そういうような世間の反響。まあ、ボクがある程度狙った反響が得られて、それですごく面白かったですけどね。

② Schodt: 私の理解では、日本にブラック・ユーモアがはやり始めたのは、たぶんそのちょっと後じゃないかと思いますけれど。
③ Abiko: そうですね。

④ Schodt: そういう意味では、ちょっと開拓的な役割をしたんじゃないかと思います。
⑤ Abiko: そうですね。割となんでも、マンガの世界でも、ちょっと早めに描いちゃうんだよね。例えば「プロゴルファー猿」というゴルフのマンガを描いたのは、それこそ20年以前ですよね。大人でも子供でも、そういうマンガを知らなかった頃ですが、今ではゴルフだけのマンガで雑誌が売れてる位ですから。そういう開拓をしたんです。パイオニアです。（笑）

⑥ Schodt: 『笑ウせぇるすまん』を拝見しまして、主人公である喪黒福造さんが、いつも助けている人達、まあ助けていると言いますか、その人達は、どうも屈折しているというか、不満を持った人達、決してハッピーな人達ではない様なキャラクターが多いですね。で、喪黒さんはいつも「コロのスキマお埋めます。」を提唱しておりますけれど、このテーマというのは、日本で60年代、70年代に高度成長期がありまして、それに対するひとつの反発だと解釈してよろしいのでしょうか。
⑦ Abiko: まあ、そこまで僕が考えて描いたわけじゃないけど、やっぱり日本が戦後いろんな経済成長をしてきて、逆に心っていうのか、そういうのが薄くなってきたという感じがするんですよね。それで人間というのは自分がいろんな物を手にすると、もっと欲しいとか、お金でも少しあるともっとほしいという風になるわけで、だんだんだんだんそうなると、いつも欲求不満とか、フラストレーションとか溜まっていると思うんですよ。そういう気持ちを、なんか、こう、喪黒が突いていくという所が面白いんじゃないかと思っているんですよ。

ある程度自分の事を描いているわけでね、喪黒の犠牲者になる主人公はみんなやっぱりボクのイロイロのところからとったというか。

⑧ Schodt: 我孫子先生の一面も描かれているという事ですか。
⑨ Abiko: そうそう。

① **Abiko:** Yes, it got a tremendous response. How should I describe it? — like it was frightening, or it was a kind of manga they'd never seen before. That kind of response. To an extent it was exactly the kind of response I had aimed for, you know, so I found this fascinating.

② **Schodt: As I understand it, shortly after that black humor started becoming popular in Japan.**
③ **Abiko:** That's right.

④ **Schodt: In that sense, I think you must have filled something of a pioneering role.**
⑤ **Abiko:** Yes. For almost anything, in the world of manga or whatever, I seem to be comparatively quick on the draw. For example, it's already 20 years ago that I drew the golf manga called "Pro Golfer Monkey." That was before anyone, child or adult, had seen such manga, but today whole magazines of just golf manga are selling very well. I opened up new territory that way. I was a pioneer. (Laughs)

⑥ **Schodt: In reading *The Laughing Salesman*, when you look at the people that the main character Moguro Fukuzō is always helping out, if you can call it that, they're mostly characters — how should I put it? — who are bent over or bowed down by life, who are filled with dissatisfaction, who are certainly not happy. Then Mr. Moguro shows up and proposes to "fill the emptiness in their hearts." I wonder if we can interpret this theme as a kind of reaction to Japan's high-growth economy of the sixties and seventies?**
⑦ **Abiko:** Well, I can't claim to have thought it through that far in drawing the manga, but I do have the feeling that in the years since the war, in contrast to all the economic growth Japan has experienced, there's been a weakening of the spirit [lit. "thinning of the heart"]. And so what happens with people is that when they get hold of all kinds of things, they want more; or when they get a little money, they want more. As this progresses, I think all kinds of unsatisfied desires and frustrations begin to pile up. What I'm interested in is the way Moguro sort of prods or pokes at those kinds of feelings.

To some extent I am writing about myself. I could perhaps say that the characters who become Moguro's victims are all modeled on various aspects of myself.

⑧ **Schodt: You mean they depict a side of your own character?**
⑨ **Abiko:** Yes, yes.

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① Schodt: ところで、「笑ウせぇるすまん」が最初に登場したのは約25年前ですね。それが２・３年程前にもう一度ブームになったんですけど、もう一度ブームになったというのが自分にとって大変面白いんです。話しによるとTVアニメも影響しているとか聞いておりますが。

② Abiko: そうです。そうです。

③ Schodt: でも、それだけではないんですよね、きっと。もしかしたら、これは自分の勝手な解釈かもしれませんけれども、バブル時代がありまして、バブルがはじけて、今度は物質主義に対する反発が世間にあったのではないかという気がしていますが。

④ Abiko: そうですね、僕はそれを計算したわけではないんだけど。たまたま僕の友人に大橋巨泉さんという方がいて、彼がテレビで『ギミア・ぶれいく』という番組を作ったんですよ。それで僕に参加しくれと言われて、もう６年前ですけれど、それでアニメーションやろうという事になって。ところがその『ギミア・ぶれいく』という番組は、大橋巨泉さんもそうだけれど、ビートたけしというタレントが出て来るそういう

① **Schodt: It was about 25 years ago that *The Laughing Salesman* first appeared, then two or three years ago it became popular again. I find it very intriguing that it's had a second period of popularity like this, and I understand it's partly the influence of TV animation.**

② **Abiko:** That's right, that's right.

③ **Schodt: But it's probably not just that, is it? This is just my personal interpretation (and it may be wrong), but first there was the era of the bubble economy, then the bubble burst, then an anti-materialistic reaction took place in society, and it seems to me the renewed popularity has something to do with that.**

④ **Abiko:** Yes — though it's not like I had calculated that would happen. I happen to have among my friends a man named Ōhashi Kyosen, who produced a television show called "Gimme A Break." He asked me to be part of it — this was six years ago — and so I was going to do some animation. Well, this program called "Gimme a Break" was just loaded with talent — including Ōhashi Kyosen himself, but also people like Beat Takeshi. So if I was going to participate as an animator on a show that gathered together the most amazingly original talent in all Japan, I had to think, of all the different characters I had created, which would make the strongest impression. In the end I decided Moguro Fukuzō, the Salesman, was the

(continued on page 78)

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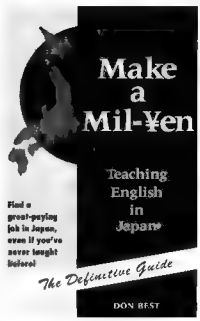
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1
2
3
4

1 **Calvin:** "Hi dad, it's me, Calvin."
→ もしもし、パパ、ぼく だ よ、カルヴィン。
Moshi moshi, papa, boku, da yo, Karuvin.
hello dad I/me is (emph.) Calvin

2 **Calvin:** "I just called to let you know it's a perfect day outside."
→ 外 は 最高に いい 天気 だ って 教えてあげたくて 電話した だけ なんだ。
soto wa saikō ni ii tenki da tte oshiete agetakute denwa shita dake nan da.
outside as-for highest/great good weather is (quote) wanted to tell phoned only (explan.)

- it's 以下はknow の目的語となる名詞節。know のあとに名詞節が続く場合、that は会話文では省略されるのが普通。

3 **Calvin:** "Too bad you're trapped in a boring office while I'm running around free with no responsibilities! Have a good summer! Ha ha ha!" * click*
→ ぼく は 何の義務もなくて 自由に 外 を 走り回っている のに、
Boku wa nan no gimu mo nakute jiyū ni soto o hashirimawatte-iru no ni
I/me as-for no duties/responsibilities whatsoever -and freely outside (obj.) am running around even though
パパ は つまらない オフィス に 閉じ込められて お気の毒様 だ ね。
papa wa tsumaranai ofisu ni tojikomerarete o-ki no doku-sama da ne.
dad as-for boring office in/to are closed up (hon-) so sorry is (colloq.)
楽しい 夏 を すごして ね! ハハハ! *カチッ*
*Tanoshii natsu o sugoshite ne! Ha ha ha! *Kachi!**
fun/enjoyable summer (obj.) spend/have (colloq.) (laugh) click

- too bad の前の it is および、その直後のthat は省略されている。you're 以下文末まで全体が Too bad にかかる名詞節。
- trap =「わな」で、are trapped は「閉じ込められている」、「身動きができなくされている」。
- while =「なのに対して」。
- have a good summer は "have a good time" などと同様の表現で、「楽しい/快適な/いい夏を過ごす」の意。
- click =「カチッ、カチリ、カチャリ」など、電話を切る音を表わす擬声語。

4 **Calvin:** "Childhood is for spoiling adulthood."
→ 幼年期 って、成人期 を 不快にするために ある の さ。
Yōnen-ki tte seijin-ki o fukai ni suru tame ni aru no sa.
childhood (quote) adulthood (obj.) spoil/ruin in order to exist(s) (explan.) (colloq.)

- childhood は「子供の時期」、「幼年時代」。Adulthood は「大人の時期」、「成年時代」。

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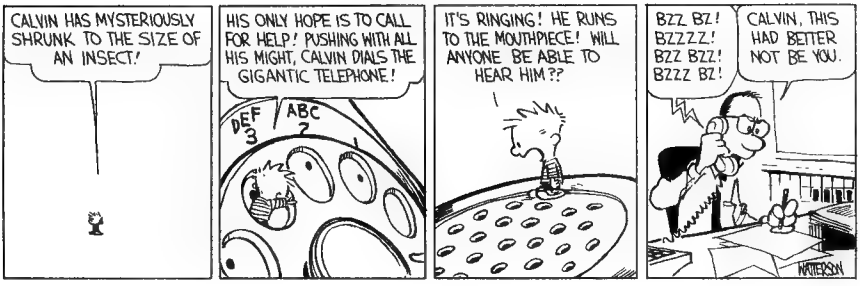
Calvin and Hobbes

by Watterson


CALVIN HAS MYSTERIOUSLY SHRUNK TO THE SIZE OF AN INSECT!
HIS ONLY HOPE IS TO CALL FOR HELP! PUSHING WITH ALL HIS MIGHT, CALVIN DIALS THE GIGANTIC TELEPHONE!
DEF 3
ABC 2
IT'S RINGING! HE RUNS TO THE MOUTHPIECE! WILL ANYONE BE ABLE TO HEAR HIM??
BZZ BZ! BZZZZ! BZZ BZZ! BZZZ BZ!
CALVIN, THIS HAD BETTER NOT BE YOU.
WATTERSON

1 2 3 4

1

Calvin: "Calvin has mysteriously shrunk to the size of an insect!"
➔ カルヴィンが 不可解にも 昆虫くらいの大きさに縮んでしまった!
Karuvin ga fukakai ni mo konchū kurai no ōkisa ni chijinde shimatta!
Calvin (subj.) strangely/mysteriously insect about 's size to shrunk -(regret)

- the size of an insect は「昆虫大、虫一匹くらいの大きさ」。

2

Calvin: "His only hope is to call for help! Pushing with all his might, Calvin dials the gigantic telephone!"
➔ 電話 で 助け を 求める 以外に、望み は ない。 全力 を 振り絞って、
Denwa de tasuke o motomeru igai ni, nozomi wa nai. Zenryoku o furishibotte,
phone with help (obj.) ask for/seek other than (a) hope as-for not exist all (one's) might (obj.) squeeze out/exert
カルヴィン は 巨大な 電話 の ダイヤル を 回す!
Karuvin wa kyodai-na denwa no daiyaru o mawasu!
Calvin as-for huge phone 's dial (obj.) spin/turn

- to call for help は助けを求めるために電話すること。
- with all one's might は「力いっぱい、全力を尽くして」。

3

Calvin: "It's ringing! He runs to the mouthpiece! Will anyone be able to hear him??"
➔ 電話 が なっている! カルヴィン は 受話器の 送話口 に 走る!
Denwa ga natte-iru! Karuvin wa juwaki no sōwaguchi ni hashiru!
phone (subj.) is ringing Calvin as-for handset 's mouthpiece to run
相手 は 彼 の 声 が 聞き取れる だろうか??
Aite wa kare no koe ga kikitoreru darō ka
other party as-for he/him 's voice (subj.) be able to hear I wonder

4

Calvin: "Bzz Bz! Bzzzz! Bzz Bzz! Bzzz Bz!"
➔ ブブン、ブン! ブーン! ブブン、ブブン! ブーン、ブン!
Bubun, bun! Bu-n! Bubun, bubun! Bu-n, bun!

Father: "Calvin, this had better not be you."
➔ カルヴィン、おまえだったらただ で は すまん ぞ。
Karuvin, omae dattara tada de wa suman zo.
Calvin you if it is nothing with as-for won't end (masc. emph.)

- Bzz は虫がブンブンうなる音を示す擬声語。なお、一般にはbuzz と綴って、名詞、動詞として用いる。
- had better not (原形動詞) は「しないほうがよい/でないほうがよい」。忠告や軽い禁止をするときに用いる。肯定形は had better . . . 「したほうがよい」。

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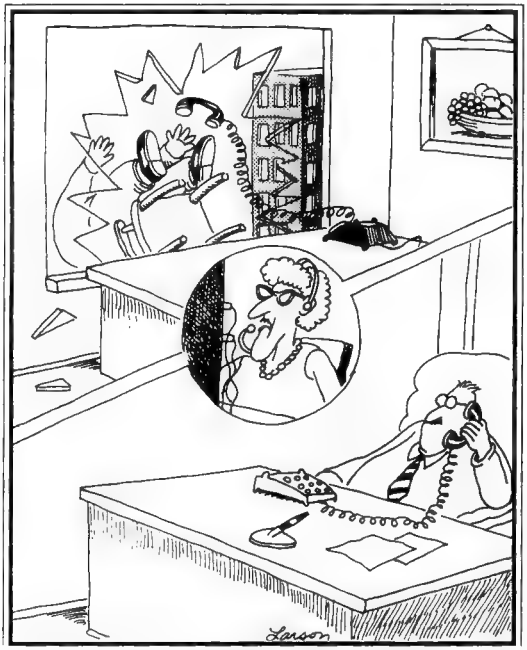
THE FAR SIDE by Gary Larson

ザ・ファー・サイド　ゲリー・ラースン



"Yes. Will you accept a collect call from a Mr. Aaaaaaaaaa?"

Operator: "Yes. Will you accept a collect call from a Mr. Aaaaaaaaaa?"

はい、アーーーー様　から　の　コレクトコール　を　お受けになりますか??

Hai, *Ā--- sama* *kara* *no* *korekuto kōru* *o* *o-uke ni narimasu ka??*

yes (Mr.) Aaaaaaaa -hon. from 's collect call (obj.) will (you) receive/take (hon.)

- *hai,* the literal equivalent of "yes," can be used in Japanese phone conversations in much the same way "yes" is used here; i.e. not as an affirmative answer to something, but rather to simply indicate that one is ready to speak. We considered using *moshi moshi* as the translation for *hai,* but *moshi moshi* is most typically reserved for only the very first statements in a call.
- in many business situations, the honorific *-sama* replaces the more familiar (but still polite) *-san* which speakers attach to people's names.
- there is a more purely Japanese expression for "collect (call)": 受取人払いの(電話) *uketorininbarai no (denwa),* literally, "receiving-person-pays (phone call)." The cumbersome nature of this expression explains why *korekuto kōru,* from the English, has come into use.
- *o-uke ni narimasu* is a very polite/honorific form of the verb *ukeru/ukemasu,* "receive."

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Lesson 36 • *Mono* (Part 2)

In part 1 we presented examples of the word *mono* used to mean "person" or "thing," to add emphasis, and to indicate that an explanation is being offered. This time we'll explore how *mono* is used in combinations and idioms, but the full range of *mono*'s usage is wide, and our coverage is by no means exhaustive. We found more uses in our manga searches than we could hope to illustrate even in several installments, but with these lessons as a start, you should be able to catch on to the other uses of *mono* as they come up. If you'd like more sources to enhance your understanding, the following should be helpful:

- *A Handbook of Japanese Usage,* by Francis G. Drohan (Tuttle, 1991).
- *All About Particles,* by Naoko Chino (Kodansha, 1991).
- Any comprehensive J-E dictionary. We use *Kenkyusha's New Japanese-English Dictionary* at the *Mangajin* office. It provides a good selection of the idiomatic uses of *mono*, although the Japanese examples are given with no rōmaji or furigana.

Mono in combinations: *Tabemono* = "Food"

***Mono* sometimes combines with verb stems** to form nouns. Two of the most common examples are *tabemono* ("food"), from *taberu* ("eat"), and *nomimono* ("[a] drink"), from *nomu* ("drink"). The girl in this scene from *Yawara!* has been on a diet, but can't take it anymore.

Girl: お願い . . . / なにか 食べ物 を . . .
Onegai . . . / nanika tabemono o
please something food (obj.)
"Please . . . (give me) something to eat . . ." (PL2-3)

- her sentence is left unfinished, implying something like *nanika tabemono o (kudasai).*

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Nomimono = "Beverage"

Natori has just found out that he failed his college entrance exam, so Izumi takes him out to drink and forget.

Waiter: お飲みもの は?
O-nomimono wa?
(hon.-) drink as-for
"Your drink?"
"What would you like to drink?" (PL3-4)

Izumi: はい。ビール を ください。
Hai. Biiru o kudasai.
yes beer (obj.) please give
"(Yes), beer please." (PL3)

- the honorific *o-* in front of *nomimono* is optional, but a waiter would almost always use it with a customer.
- Izumi's *hai* does not really mean "yes," but simply indicates that she heard the waiter and is going to respond. See Basic Japanese #25.

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Tsukemono = "Pickles"

The woman in this scene is picking up a few things at the local vegetable stand, and as an afterthought decides she wants some Japanese pickles (*tsukemono*) as well. The word *tsukemono* is from the verb 漬ける *tsukeru* ("soak/pickle").

Customer: ここ の　漬け物　は おいしい わ ねぇ。
Koko no tsukemono wa oishii wa nē
here 's Japanese pickles as-for tasty (fem.) (colloq.)
"The *tsukemono* here sure are good, aren't they." (PL2-3)

Shopkeeper: ハハハ なんせ 良く 手入れしてる から ねぇ。
Ha ha ha nanse yoku te-ire shite-ru kara nē
(laugh) after all much/often are taking care of because (colloq.)
"Ha ha ha, after all, (it's because) we take good care of them." (PL3)

- *tsukemono* is often translated as "pickle(s)," but that alone can be misleading. *Tsukemono* can be made from many different vegetables and pickling bases. The end result frequently bears little resemblance to what Westerners think of as a pickle.
- *nanse* is a colloquial variation of *nanishiro*, "anyhow/after all."
- one might think that the shopkeeper was making a play on words, since *te-ire suru* is written with the kanji for "hand" and "put in/enter," and she is sticking her hand in the barrel in this scene. The expression is entirely idiomatic, however, and *te-ire suru* retains none of its literal meaning. *Tsukemono* connoisseurs tell us that the *tsukemono* base requires frequent stirring and other maintenance, so good *tsukemono* require a lot of hard work.

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Otoshimono = "Something dropped"

Many other verbs can be made into *mono* nouns. In this example, the verb is *otosu*, "drop," which becomes *otoshimono*, "(a) dropped object."

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Kachō: おい、落しもの
Oi, otoshimono
hey dropped object
"Hey, (it's a) dropped object."
"Hey, you dropped something." (PL2)

- his incomplete sentence suggests, *". . . otoshimono (desu),"* "(. . . there's/it's a) dropped object." It is possible to phrase this sentence something like, *"nanika otoshita yo"* "(you) dropped something," but in Japanese it's probably more common to call attention to the dropped object the way he does here.
- *oi* is an abrupt way of getting someone's attention.

Namakemono = "Lazybones"

It's also possible to form nouns from verb stems combined with the *mono* that means "person," giving the meaning of "someone that/who is . . ." In this scene from *Dai-Tokyo Binbō Seikatsu Manyuaru*, Kōsuke's landlady wants him to give her a hand in the garden.

Landlady: おーい、ナマケもん!!
Ōi, namakemon!!
hey lazy/idle person
"Hey, lazybones!" (PL2)

- *namakemon(o)* is from the verb *namakeru* "be lazy/idle."

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Tsukaimono ni naru = "Be something/someone useful"

Akagawa has pulled some strings to bring Ishii, a friend from his college days, on as a bell-boy at the first-class hotel Platon. Ishii quit his job at a bank two years ago, and hasn't been able to hold down a regular job since. At the hotel, Ishii proves clumsy in both words and actions, so the staff is beginning to understand why none of his other jobs went well.

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Matsuda: あれじゃ　使いもの　に　ならん…!!
Are ja tsukaimono ni naran…!!
that if it is something useful to won't become
"Being like that, he isn't going to be anything of use!"
"Being like that, he's not going to work out!" (PL2)

Akagawa: わかってます…
Wakatte-masu
understand
"I know…" (PL3)

- the long dash before Matsuda's first word *are* indicates that this is the continuation of a sentence from the previous frame, where he was saying, "No matter how much of a friend he is…"
- *…ja* is a colloquial contraction of *…de wa,* "if it is…"
- *tsukaimono ni naran* is a contraction of *tsukaimono ni naranai,* a set phrase meaning, "is of no use/won't do." *Tsukaimono* ("something useful") is from the verb *tsukau* ("use").

Mono ni naru = "Amount to something/be somebody"

The example above, *tuskaimono ni naranai* "won't do/is of no use," leads us to this next phrase, *mono ni naru,* "amount to something/prove successful." The father in this scene owns a barber shop and is yelling at his eldest son for botching a practice haircut on the younger son. He uses the negative form, *mono ni naranai,* to mean "won't amount to anything."

Father: まったく　不器用な　奴　だ　な!!
Mattaku bukiyō-na yatsu da na!!
utterly/completely clumsy/unskillful guy is (colloq.)
そんな　こと　じゃ　何年たっても、　ものにならねえ　ぞ。
Sonna koto ja nan nen tatte mo, mono ni naranē zo.
that kind of thing if it is however many years pass amount to nothing (emph.)
"You sure are a clumsy goof! At this rate, you'll never amount to anything no matter how many years go by." (PL2)

"Sound" FX: ガミ　ガミ
Gami gami (effect of scolding someone)

- *yatsu* is a slightly derogatory word for "person." It is often translated as "guy/fellow," but has a harsher feel than such a translation might suggest.
- *ja* is a contraction of *de wa.*
- *naranē* is a rough/masculine form of *naranai,* "won't become."
- *zo* is a rough/masculine particle which adds emphasis.

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Sono mono = "Per se"

Sono mono, literally "that thing," is used to express the idea of "per se" or " . . . the very thing (itself)." This woman has been talking about a problem at work, and goes on with the discussion without realizing that her friend has wandered off to look at some clothes.

© Akizuki Risu / *OL Shinkaron*, Kōdansha

Woman: だから　問題　は　会社　の　システム　そのもの
Dakara　mondai　wa　kaisha　no　shisutemu　sono mono
therefore　problem　as-for　company　's　system　itself

にある　わけ　よ　ね。　つまり . . .
ni aru　wake　yo　ne.　Tsumari . . .
at　exists　situation/reason　(emph.)　(colloq.)　that is
"So (the situation is that) the problem is in the company's system itself. In other words . . ." (PL2)

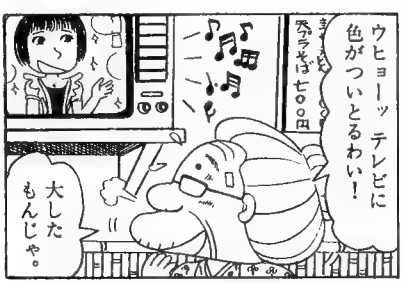
Taishita mono = "Quite something"

The word *taishita* means "great/grand/important," and *taishita mono (da/desu)* indicates admiration, wonder, or amazement. The old woman in this scene has taken a ride with a man who accidently popped into her house in a time machine. After visiting prehistoric Japan and having a near miss with a dinosaur, she jumps 22 years ahead of her own time (1961) to 1983, and is amazed at all of the changes and progress.

Old Woman: ウヒョーッ　テレビ　に　色　が　ついとる　わい!!
Uhyō!　Terebi　ni　iro　ga　tsuitoru　wai!!
wow　TV　to　color　(subj.)　is attached　(emph.)
"Wow! The television has color!" (PL2)

大したもん　じゃ。
Taishita mon　ja.
really something　is
"That's really something!" (PL2)

- *tsuitoru* is a contraction of *tsuite-oru,* equivalent to *tsuite-iru.* Older people frequently use *-oru* instead of *-iru.*
- other elements associated with the speech of older people are *wai* instead of *wa* as a colloquial particle of emphasis, and *ja* instead of *da* ("is/are").



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Monosugoi = "Tremendous/incredible"

***Mono* can be attached** as a prefix to certain words to act as an intensifier. One of the most common of these "intensified" words is *monosugoi* ("tremendous/incredible"), from *sugoi* ("amazing/terrific"). In this scene, Yawara is in the middle of an intense jūdō bout. The winner will advance to the final, gold-medal match of the Barcelona Olympics, but so far, neither contestant has been able to get the upper hand.

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Announcer: ものすごい 技 の 応酬!! ものすごい スピード!!
Monosugoi waza no ōshū!! Monosugoi supiido!!
incredible technique 's response incredible speed
"An intense exchange of blows! Such incredible speed!" (PL2)

- *waza* refers to a technique or "move," and *waza no ōshū*, lit. "technique's response" indicates the moves and counter-moves that are going on in the match.

Sound FX: ハァ ハァ ハァ ハァ
Hā hā hā hā
(sound of heavy breathing)

"Sound" FX: バッ
Ba! (effect of a sudden movement; quickly standing up in this case)

Monotarinai = "Something lacking"

Another example of *mono* as an intensifier is *monotarinai*, "not quite enough/have something lacking" from *tarinai*, "insufficient/lacking." Kōsuke had some old newspapers stacking up, so he decided to use them to clean the windows of his apartment building. He found the task somehow satisfying, and now he can't seem to stop.

Narration: アパート の 廊下 の ガラス だけ では もの足りない ので、
Apāto no rōka no garasu dake de wa monotarinai node,
apartment 's hall 's glass only with something lacking because

大家 の 家 の ガラス も みがき に 行った。
ōya no ie no garasu mo migaki ni itta.
landlord 's house 's glass also polish/clean to went
"Doing just the windows in the hallway of the apartment left me wanting to do more, so I went to do the landlady's windows as well." (PL2)

Sound FX: きゅっ きゅっ きゅっ きゅっ
Kyu! kyu! kyu! kyu!
(squeaking sound of polishing glass with newspaper)

- using a verb stem (here *migaki*, from *migaku*, "polish/wash") plus *ni iku/itta* means "go/went to do (the action)."

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. . . *mono ka* = "No way"

Strictly speaking, adding *mono ka* after a verb makes a question ("is it such a thing/situation that I would . . .?"), but the phrase actually functions as a strong defiant assertion that one will not do the action in question. In this scene from the final episode of *Yawara!*, the awards ceremony where Yawara is to receive the National Medal of Honor has been thrown into disarray. Yawara wants to make a quick exit with Matsuda, the young reporter she is secretly attracted to. Unfortunately, Matsuda gets clobbered by a mob of people who think he's a trouble-maker out to disrupt the proceedings. Kazamatsuri has feelings for Yawara, and yells out at the downed Matsuda.

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Kazamatsuri:
ざまをみろ!! そう 簡単に 柔さん を 渡す ものか!!
Zama o miro!! Sō kantan ni Yawara-san o watasu mono ka!!
serves you right that easily (name-hon.) (obj.) hand over no way
"See what you get? There's no way I'll give up Yawara that easily!" (PL2)

柔さん、 今 僕 が あなたの もと へ まいります!!
Yawara-san, ima boku ga anata no moto e mairimasu!!
(name-hon.) now I/me (subj.) your base/place to will go
"Yawara, (now) I'm coming to you!" (PL3-4)

- *zama o miro,* lit. "look at/see the predicament," is a phrase meaning "serves you right!/there!/see what you get?!"
- *anata no moto* is literally "your place/base," but means, "(the area/place) where you are."
- *mairimasu* is the PL3 form of *mairu*, a humble equivalent of *iku* ("go"), or *kuru* ("come"). In this case the Japanese equivalent is *iku* "go" since he will be moving toward her, but the English is more natural as "come."

Mono o iu = "Carries weight/has effect"

Mono o iu literally means ". . . says something," but it means "carries weight/has significance." Here, someone is trying to implicate foreign minister Sakaki in a scandal by exposing past relations he had with a female terrorist. His colleague Ogura takes it in stride.

Ogura: あったことはあった、 無かったことは無かった . . .
Atta koto wa atta, nakatta koto wa nakatta . . .
what was, was what wasn't, wasn't
と いう 保身 に 走らぬ 毅然とした 態度
to iu hoshin ni hashiranu kizen to shita taido
(quote) called self-protection to doesn't run resolute attitude
が モノを言う!
ga mono o iu!
(subj.) says something.
"His resolute, non-defensive 'what happened happened and what didn't didn't' attitude says it all." (PL2)

- *hashiranu* is an equivalent of *hashiranai,* negative of *hashiru* "run." The negative made by using *-nu* where one would normally use *-nai* is an archaic form still in use in some expressions and phrases.
- 金がものを言う *Kane ga mono o iu* ("Money talks") is another interesting application of this idiom.

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Politeness Levels

The politeness levels found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as "do" in English, but in Japanese there is a very clear distinction between the "politeness" levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as "do" in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from *manga* is a good way to get a "feel" for these politeness levels. You see words used in the context of a social setting.

The danger in "picking up" Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you "slack" as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word "politeness," although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

Codes used in MANGAJIN

(PL4) Politeness Level 4: Very Polite
Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite
Typified by the verb *desu*, or the *–masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt
For informal conversation with peers.
- "dictionary form" of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending
Typified by special words or verb endings, usually not "obscene" in the Western sense of the word, but equally insulting.

Pronunciation Guide

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don't vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana "alphabet." They are pronounced:

a like the *a* in f*a*ther, or h*a* h*a*!
i like the *i* in macar*o*n*i*
u like the *u* in z*u*l*u*
e like the *e* in g*e*t, or *e*xtra
o like the *o* in s*o*l*o*

The length of time that a vowel sound is held or sustained makes it "long" or "short" in Japanese. Don't confuse this with what are called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it's held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo, okāsan*), or by repeating the vowel (*iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *–mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* ("collar").

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost "spitting out" the rest of the word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na, ni, nu, ne, no*), *n* is like a syllable in itself, and as such it receives a full "beat." When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for "no smoking," *kin'en* (actually four syllables: *ki-n-e-n*) and the word for "anniversary," *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases they are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same as in English.

Punctuation Notes

Most manga artists are very creative with punctuation, and many omit punctuation at the ends of lines, or choose to use no punctuation at all. We sometimes alter the punctuation used by the artist or add punctuation as an aid to comprehension.

In our 4-line format in which the Japanese text (kanji and kana) is reproduced in the notes, we may add standard English punctuation to the first (Japanese) line, if it clarifies the structure of the sentence. For example, if a complete thought is followed by . . ., we usually replace the . . . with a period.

In the second line of our 4-line format (*rōmaji*), we generally follow standard English punctuation. In written Japanese, a small *tsu* (っ or ッ) is sometimes placed at the end of a word to show that it is cut off sharply. We usually indicate this with an exclamation mark in English.

In the third line (word-for-word literal translation), we generally use no punctuation, except periods for internal abbreviations and (?) to indicate the function of the "question marker" か.

The punctuation used in our final translations is actually an integral part of the translation. We may add an exclamation mark, question mark, or other punctuation to express the content and feel of the original Japanese.

図説現代用語便覧
Zusetsu Gendai Yōgo Benran

A Visual Glossary of Modern Terms

by デラックス・カンパニー
Deluxe Company

1

Kōichirō: あ、 ボク、コーイチローです。明日 暇なら . . .
A, boku, Koichirō desu. Ashita hima nara . . .
(interj.) I/me (name) is tomorrow if free
"Hi, this is Kōichirō. If you're free tomorrow—" (PL2)

Lady Friend: あ、 ちょっと 待って ネ。
A, chotto matte ne.
(interj.) a little/a moment wait-(request) (colloq.)
キャッチホン が 入った の。
Kyatchi-hon ga hautta no.
call waiting/another call (subj.) came in (explan.)
"Oh, wait just a second, okay? I received a call waiting (signal)."
"Oh, wait just a second, okay? I've got another call." (PL2)

- *a* is essentially an interjection of recognition/making a connection. It can be used as an informal "hi" when reaching someone on the phone or running into them in the hall/on the street; it can also be used like "oh" to express a sudden thought/realization/awareness of something.
- *hima* refers to "free/idle/leisure time," and *nara* makes a conditional meaning, so *hima nara* = "if you are free."
- *matte* is the *-te* form of *matsu* ("wait"), here being used to make an informal request.
- *ne* is like the colloquial tag, "okay?" which expects him to agree/consent.
- *kyatchi-hon*, from English "catch phone," is one of the names used for "call waiting" in Japan. A less polite term used sometimes is *warikomi denwa*, from the noun form of *warikomu* ("force/push one's way in/butt in on [something]") plus *denwa* ("phone [call]"): roughly, "a butt-in phone call."

4

Man: 受話器 持った まま、 何 泣いて んだ よー。
Juwaki motta mama, nani naite n da yō.
handset holding as is what are crying (explan.) (emph.)
"What're you (standing there) with the phone in your hand crying for?" (PL2)

Kōichirō: うっう . . .
U! U
Sob sob (effect of being choked up/crying)

Narration: キャッチホン によって その 存在 を
Kyatchi-hon ni yotte sono sonzai o
call waiting by/owing to that's/his existence (obj.)
忘れられた 男、コーイチロー であった。
wasurerareta otoko, Kōichirō de atta.
was forgotten man (name) was
This was Kōichirō: the man whose existence had been forgotten on account of call waiting. (PL2)

- *juwaki* literally refers to the "telephone handset/receiver," and *motta* is the plain/abrupt past form of *motsu* ("hold"). The particle *o*, to mark *juwaki* as the direct object of *motta*, has been omitted.
- *mama* = "as is/unchanged," so *motta mama* means "with the handset held in your hand and doing nothing else" — in this case referring to the fact that he's just holding the phone and crying, instead of talking, as he would normally be expected to do.
- *naite n* is a contraction of *naite-iru no*, the progressive ("is/are –ing") form of *naku* ("cry") plus the explanatory *no*, indicating he wants an explanation of the situation.
- *sono* = "that's" in the sense of "belonging to that/of that," but in this case "that" refers to Kōichirō, so it means "his."
- *wasurerareta* is the plain/abrupt past form of *wasurerareru* ("be forgotten"), the passive of *wasureru* ("forget"). *Sonzai o wasurerareru* = "have one's existence forgotten."
- *kyatchi-hon ni yotte sono sonzai o wasurerareta* is a complete thought/sentence ("[he] had his existence forgotten on account of call waiting") modifying *otoko* ("man").
- *de atta* is the plain/abrupt past form of *de aru*, a more formal/"literary" equivalent of *da/desu* ("is/are").

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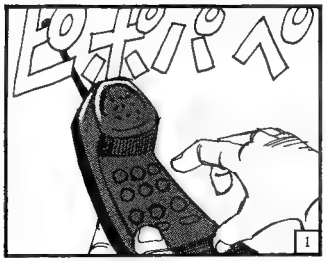

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1

Sound FX: ピ ポ パ ペ
Pi po pa pe
(sound of dialing touchtone phone)

2

Man: また 留守 か よ、まったく…
Mata rusu ka yo, mattaku…
again absent from home (?) (emph.) (exasp.)
"Is she out again? Sheesh!" (PL2)

- *rusu* refers to one's absence from home.
- *mattaku* (literally "completely/entirely"), is often used as an exclamation of exasperation.

3

Narration: その 頃
Sono koro
that's approximate time **Meanwhile**

Sound FX: トゥルルル…トゥルル…トゥルル
To ru ru ru… to ru ru… to ru ru
Rinnng… rinng… rinng… (sound of telephone ringing)

Sound FX: ポイ ポイ (effect of tossing/throwing relatively small and light things aside)
Poi poi

Woman: ない、 ない！ 受話器 が ない！
Nai, nai! Juwaki ga nai!
is not here is not here handset (subj.) is not here
"I can't find it, I can't find it! I can't find the handset." (PL2)

Sound FX: ガサ ゴソ
Gasa goso (effect of moving paper/objects around)

4

Woman: あった!!
Atta!
existed/is here
"I found it!" (PL2)

Sound FX: ルルル、プッ
Ru ru ru, pu!
(ringing followed by effect of the sound suddenly breaking off/being cut off)

Woman: けど 切っちゃった。
Kedo kitchatta.
but hung up-(regret)
"But they hung up." (PL2)

Narration: リモコン とコードレス は よく 迷子 になる。
Rimokon to kōdoresu wa yoku maigo ni naru.
remote control and cordless as-for often lost/astray become
(Television) remotes and cordless (phone handsets) often go astray.

- *atta* is the plain/abrupt past form of *aru* ("exist"), so it's literally the statement "[It] existed." It's often used idiomatically as an exclamation for when one finds what one is looking for, like English "I found it!"
- *kitchatta* is a contraction of *kitte shimatta*, the *-te* form of *kiru* ("cut," or in the case of a phone, "hang up") plus the plain/abrupt past form of *shimau* ("end/finish/put away"). A form of *shimau* after the *-te* form of a verb implies the action or its result is regrettable/undesirable. The subject of this verb is the party on the other end.
- *rimokon* is abbreviated from *rimōto kontorōru*, the cumbersome katakana rendering of "remote control." *Kōdoresu* is a katakana rendering of "cordless."
- *yoku* is the adverb form of *ii/yoi* ("good/fine"), here meaning "often/frequently" rather than "well."
- *maigo* is written with kanji meaning "be confused/go astray" and "child," so *maigo ni naru* literally refers to a child "becoming lost." Adult speakers are more likely to use the verb *mayou* when speaking of becoming lost, but they can informally use *maigo ni naru* without it sounding particularly funny. Using the expression for inanimate objects, though, is distinctly humorous.

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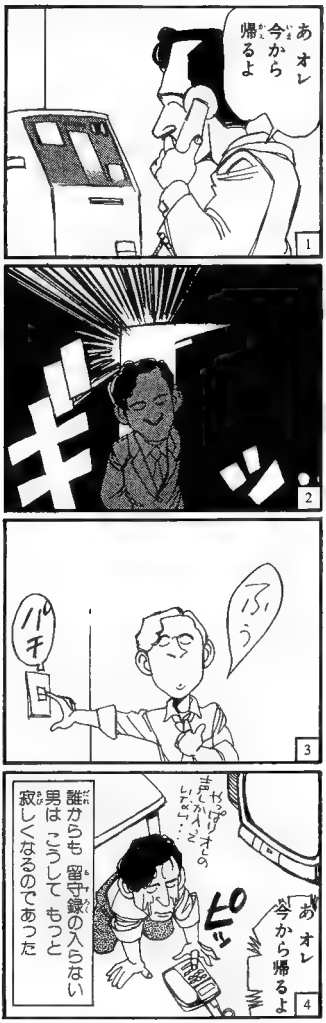

1

Man: あ、 オレ、 今 から 帰る よ。
A, ore, ima kara kaeru yo.
(interj.) I/me now from will return home (emph.)
"Hi, it's me. I'm just starting home now." (PL2)

- *a* is an interjection of recognition that's often used as an informal "hi," when reaching someone on the phone or meeting them in the hall/on the street.
- *ore* is a rough/masculine word for "I/me."

2

Sound FX: ギッ
Gi!
Creak (a dull and very brief "creak" from opening door; a more sustained creak would be *gii*)

3

Man: ふう
Fū
"Whew" (sigh of fatigue/relief)

Sound FX: パチ
Pachi
Click (flicking light switch on)

4

Message: あ、 オレ、 今 から 帰る よ。
A, ore, ima kara kaeru yo.
(interj.) I/me now from will return home (emph.)
"Hi, it's me. I'm just starting home now." (PL2)

Sound FX: ピッ
Pi!
Beep (beep after final message on answering machine)

Man: やっぱり オレ の 声 しか 入っていない。
Yappari ore no koe shika haitte-inai.
after all/as expected I/me 's voice only (not) recorded
"As expected, only my own voice is recorded."
"As usual, my own message is the only one." (PL2)

Narration: 誰からも 留守録 の 入らない 男 は、
Dare kara mo rusuroku no hairanai otoko wa,
not from anyone message (subj.) not come/be recorded man as-for
こうして もっと 寂しく なる のであった。
kōshite motto sabishiku naru no de atta.
in this way more lonely becomes (explan.) was
In this way, the man who received messages from no one came to feel even lonelier. (PL2)

- *yappari*, a colloquial *yahari*, implies that something fits one's expectations.
- *shika* works together with a negative (*–nai*) later in the sentence to mean "only." *Haitte-inai* is the negative form of *haitte-iru* (literally, "is inside"), which in the context of a tape-recorder/answering machine means "is recorded." The phrase – *shika haitte-inai* means "only – is recorded."
- *dare* by itself is the question word "who," but followed by *mo* + negative it means "no one/not anyone." Inserting *kara* ("from") between *dare* and *mo* makes it "not from anyone."
- *rusu* refers to a person's absence from home, and *roku* refers to a "record/recording," so *rusuroku* implies a recording made during one's absence — i.e., a message on an answering machine. Telephone answering machines are known as *rusuban denwa* in Japanese. *Rusuban* is the traditional word used for the task of guarding/watching the house while everyone else is away, so a *rusuban denwa* is a telephone that takes phone messages while you are away, and *rusuroku* is the term for referring to those messages.
- *hairanai* is the negative of *hairu* (literally, "enter/go in/come in"), so *rusuroku no* (=*ga*) *hairanai* = "messages don't come in." This complete thought/sentence modifies *otoko* ("man"): "the man for whom messages don't come in from anyone." The subject marker *ga* often changes to *no* in modifying clauses.
- *sabishiku* is the adverb form of *sabishii* ("lonely"). The adverb form of an adjective plus *naru* ("become") implies either "become(s) that quality," or "become(s) even more that quality." In this case *motto* ("more") helps indicate the latter meaning.
- *de atta* is the plain/abrupt past form of *de aru*, a more formal/"literary" equivalent of *da/desu* ("is/are").

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Pop Music

(continued from page 19)

is dominated by Kirihara's accordion and backed by Kubo's guitar plus bass and drums.

Vocalist Kirihara's lyrics are surreal meditations on subjects from Japanese tourists shopping overseas to the depressing urban landscape of "No Love Lost": "Broken bicycle/Crushed fruit on the street/The clouds in the sky don't seem nice at all."

The Nelories have gained a loyal cult following in Britain, where they played live gigs in addition to recording a session for Radio One's John Peel. The duo have released four CDs. Their first full-length album, *Mellow Yellow Fellow Nelories*, was recently released in the United States on the Hello Recording indie label.

Pizzicato Five (ピチカート•ファイヴ) is another Japanese act that has set its sights on the American market. Last year the band appeared at the New Music Seminar's "Psycho Nite" Japan showcase, and Matador Records will release their US debut album in June. This delightfully bizarre trio (never mind the "Five") is fronted by fashion plate Nomiya Maki. Describing P5's music isn't easy. Nomiya, Konishi Yasuharu, and Takahashi Keitaro are obviously keen students of '60s pop culture, which they refract through their Japanese sensibility. The result is gems like "Twiggy vs. James Bond," which immediately conjures up images of sports cars chasing each other along the Riviera, or tongue-in-cheek ersatz psychedelia like "Magic Carpet Ride" (not the Steppenwolf chestnut), which appears on the band's latest Japan album, *Bossa Nova 2001*, as well as on their US album, *Made in USA*. What could be Pizzicato Five's strongest selling point outside Japan is their brilliant use of videos, in which Nomiya adopts an amazing variety of pop personae.

The Boredoms hail from Kansai, but their industrial thrash metal bears no resemblance to the pop of Shōnen Knife and the Nelories. Boredoms' lead singer Eye Yamatsuka achieved notoriety in the early '80s with the band The Hanatarashi (ザ・ハナタラシ), known for violent performances. One legendary Hanatarashi gig featured a backhoe which the band used to chase audience members around until they smashed it into a wall.

A show by the six-member Boredoms is less a concert than an all-out attack on the senses. The songs have titles like "Greatborefull Dead" and "Cory & the Mandara Suicide Pyramid Action or Gas Satori." The mosh pit in front of the stage resembles a mixmaster set on liquefy, full of fans bent on causing and/or sustaining gross bodily harm.

The Boredoms' latest album, *Pop Tatari*, was released by Warner in the United States last fall, and they are expected to take part in this summer's Lollapalooza concert tour. The group is part of a Japanese underground scene that manages to survive in the face of massive public indifference. This is rebellious music, but not in the narrow, political sense. The extreme, over-the-top music of the Boredoms, Daihakase, Captain Condoms, UFO or Die and Dowser is designed to disrupt the complacency of what they see as a conformist society.

(continued on page 50)

• cult following = 熱烈なファン *netsuretsu-na fan* • gig = 出演/演奏 *shutsuen/ensō* • hail from = 出身の *shusshin no* • resemblance = 類似 *ruiji* • notoriety = 悪名 *akumyō*/悪評 *akuhyō* • backhoe = バックホウ(一種の掘削機) *bakkuhō(isshu no kussakuki)* • mosh pit = ファンが集まって押しあいへしあいするステージ前のスペース *fan ga atsumatte oshiai heshiai suru suteji mae no supēsu* • mixmaster = 万能調理器 *bannōchōriki*

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1

Narration: 入社 3年目 にして 会社 から 支給された 念願の 携帯 電話。
Nyūsha sannen-me ni shite kaisha kara shikyū sareta nengan no keitai denwa.
joining company third year in/having become company from was issued longed for mobile phone
The long-awaited mobile phone, finally issued by my company in my third year of employment. (PL2)

Narration: これ で おれ も バリバリ の 営業マン さ!!
Kore de ore mo baribari no eigyō-man sa!
this with I/me also (ripping/energetic FX) of salesman/sales rep (emph.)
Now I, too, am a hard-driving salesman. (PL2)

- the narration in the first three panels represents the man's interior monologue.
- *nyūsha* combines the kanji for "enter" and "company," to refer to a person's "hiring by/joining" a company.
- *-me* indicates places in sequence, so *sannen-me* is "third year." The phrase . . . *ni shite* plays many different roles; here it can be thought of as a fancy *ni* ("in" — i.e., "in the third year," emphasizing the time frame) or as equivalent to *ni natte* ("having become," from *naru*, "become" — i.e., "having become/reached/arrived at the third year").
- *shikyū sareta* is the past form of *shikyū sareru*, passive of *shikyū suru* ("issue/supply"). *Nyūsha sannen-me ni shite kaisha kara shikyū sareta* is a complete sentence ("was issued by my company in my third year of employment") modifying *nengan no keitai denwa* ("long awaited mobile phone"). The line is merely a modified noun, not a complete sentence. It essentially sets the topic for what follows.
- *baribari* is an FX word both for "tearing/ripping," and for working "vigorously/energetically."
- *eigyō* typically refers to a company's "sales/marketing," so *eigyō-man* is an employee engaged in drumming up business for the company.

2

Narration: よし、 さっそく 彼女 に でも 電話して みよう。
Yoshi, sassoku kanojo ni demo denwa shite miyō.
good/all right right away girlfriend to or someone make phone call shall try
All right, I will right away try calling my girlfriend (or someone).
I know. I'll try it out by calling my girlfriend. (PL2)

Narration: まて よ。 こんな 人ゴミ の 中 じゃ はずかしい な。
Mate yo. Konna hitogomi no naka ja hazukashii na.
wait (emph.) this kind of crowd 's inside if it is is embarrassing (colloq.)
Wait a minute. It'd be embarrassing (to make the call) in a crowd like this. (PL2)

- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it"); here the feeling is more like "All right, I know what I'll do . . ."
- *demo* literally means "or something/someone/someplace/etc.," but it's often used merely as a "softener" without carrying its literal meaning. He would not use *demo* if there weren't any other possibilities, but he's not really thinking he might call someone else.
- *denwa* = "telephone/phone call" and *denwa suru* (*shite* is the *-te* form of *suru*) is one way to say "make a phone call."
- *miyō* is the volitional "let's/I shall" form of *miru* ("look"), which after the *-te* form of another verb makes an expression meaning "try doing (the action)."
- *mate* is the plain/abrupt command form of *matsu* ("wait").
- *hitogomi* = "crowd/throng of people," and *hitogomi no naka* = "in a crowd."

3

Narration: かといって 公衆 便所 から だと 聞かれたら 変 に 思われる。
Ka to itte kōshū toire kara da to kikaretara hen ni omowareru.
having said that public toilet from if it is if I am overheard strange to will be thought
On the other hand, if (I call) from a public toilet and people hear me, they'll think I'm weird. (PL2)

Man: ハーイ。オレ、オレ。 元気?
Hāi, ore, ore. Genki?
hi/hello I/me I/me healthy/energetic
"Hi! It's me, it's me. How're ya doin'?" (PL2)

Narration: ちきしょう、どこから かければ いい んだ?! そう だ!!
Chikishō, doko kara kakereba ii n da? Sō da!
(explet.) where from if make phone call is good/OK (explan.-is?) that way is
Damn, where am I supposed to call from? Oh, I know! (PL1; 2)

- *ka to itte* is an expression for "having said that/though that may be the case/on the other hand."

- 便所 is normally read *benjo*, one of many words for "toilet"; *toire*, a katakana rendering of "toilet" (*toiretto* occurs only rarely), is used at least as frequently as *benjo* today.
- it's not uncommon for *da* or *desu* ("is/are") to stand in for another verb. Here it essentially substitutes for *denwa suru* ("make a phone call"): *kōshū toire kara denwa suru to* = "if I call from a public toilet."
- *kikaretara* is a conditional "if/when" form of *kikareru* ("be heard/overheard"), passive form of *kiku* ("listen").
- *omowareru* is the passive form of *omou* ("think"); *hen ni omowareru* = "be thought strange."
- *chikishō* is a variation of *chikushō*, literally meaning "beast" and often used as an expletive of chagrin: "Damn!"
- *denwa o kakeru* is another way to say "make a phone call." *Kakereba* here is a conditional "if/when" form of *kakeru*. The form . . . *ba ii* in a question typically asks what a person "is expected/supposed to" do.
- *sō da* (literally, "[it] is so/that way") is often an exclamation expressing a sudden realization/thought/idea, like "Oh, I know/that's it!"

4

Man: アリサちゃん、おれ . . . 今日 さー . . .
Arisa-chan, ore . . . kyō sā . . .
(name-dim.) I/me today (colloq.)
"(Hi,) Arisa, I . . . today, like, . . ."
"(Hi,) Arisa, guess what I got today." (PL2)

Pop Music

(continued from page 48)

That urge to break out of the mold also powered Ozaki Yutaka (尾崎豊)'s music. But Ozaki's medium of choice was stripped-down, old-school rock 'n' roll, which gave it mass audience appeal. His 1983 debut, *Seventeen's Map*, contained songs that gave voice to young people's frustrations with society, especially school.

In 1987 Ozaki was found guilty of possessing amphetamines but he managed to continue his career. He died at the age of 26 in 1992, after he was found drunk and naked on a Tokyo street at 5 AM the same day. Official cause of death was pulmonary edema—excess accumulation of fluid in the lungs.

In the late eighties the late-night TV program "Ikaten" featured amateur and semi-pro bands and spawned the "band boom." This blast of raw rock 'n' roll frightened people in the business who were accustomed to dealing with packaged talent. The band boom had little lasting impact, however, with the odd band such as Tama (たま) managing to carve out a career despite the boom's collapse.

The eighties also saw the "live house" club scene produce great no-nonsense rock bands like the Blue Hearts (whose material is available from Portland, Oregon's Juggler Records) and the Street Sliders. The cramped, smoky confines of the myriad of live houses in major Japanese cities are the best place to check out new talent before the producers smooth out the rough edges.

The tendency toward a bland, anonymous sound remains one of mainstream Japanese pop's big weaknesses. Horn sections are wimpy and there's too much emphasis on computer-programmed music, resulting in music with a smooth veneer but little substance. It pays to shop around to find the gems that exist in the midst of the pop pabulum.

These days, artists who dominate the Japanese hit charts are those who manage to get their songs used as themes for TV commercials or dramas. This "tie-up" phenomenon has resulted in huge growth in the CD singles market (CDs—albums and singles—account for over 90 percent of prerecorded music sales in Japan) and has helped the Japanese record business grow despite the recession.

For the record (no pun intended), production of audio software in Japan in 1993 totaled 417.73 million units, up 12% over 1992, with a wholesale value of 513.68 billion yen ($4.89 billion), up 7%. Japan is the second-biggest music market in the world. Another interesting bit of data is that foreign music accounts for roughly a quarter of the market.

The most successful pop act in Japan at present is undoubtedly the trio Dreams Come True, whose 1992 album, *The Swinging Star*, is Japan's all-time top-selling album at over 3.2 million copies. While the production style is slick, Yoshida Miwa (吉田美和)'s vocals are strong for a mainstream pop act. Other Japanese mega-acts these days include Chage & Asuka (チャゲ & 飛鳥), who likewise favor a smooth, pop sound, and Kome Kome Club

(continued on page 52)

• raw rock'n'roll = 飾り気のないロックンロール *kazarike no nai rokkunrōru*
• carve out a career = (音楽家としての) キャリアを切り開く *(ongakka to shite no) kyaria o kirihiraku* • anonymous = 個性のない *kosei no nai* • wimpy = 弱い *yowai* • pabulum = 単純でつまらないもの *tanjun de tsumaranai mono*
• slick = 巧妙に仕立てた *kōmyō ni shitateta*

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1

Mother: 会社 に は 慣れた かい?
Kaisha ni wa nareta kai?
company to as-for became accustomed (?)
"Have you gotten used to your new job?" (PL2)

New OL: うん。
Un.
"Uh-huh" (PL2)

- *kaisha* is literally "company/firm," but it's often used in situations where an English speaker would more likely say "work/the office." Here it's a question having to do with new employment, so "new job" seems more appropriate.
- *nareta* is the plain/abrupt past form of *nareru* ("grow accustomed to").
- *kai* makes a softer/less abrupt question than *ka*; it's reserved for informal use.

2

Mother: いじわるな 先輩 とか いない?
Ijiwaru-na senpai toka inai?
mean seniors people like not exist?
"No *senpai* who are mean to you?" (PL2)

New OL: いない よ。 みんな やさしい よ。
Inai yo. Minna yasashii yo.
not exist (emph.) everyone kind/nice (emph.-is)
"No, everyone's nice." (PL2)

- *senpai* refers to anyone who is one's "senior" in a given group — here, the group of OLs at her workplace — by virtue of having entered the group before oneself.
- . . . *toka* = "things/people/places/etc. like . . ."
- *inai* is the negative form of *iru* ("exist" for people and other animate things). The mother speaks the word with the intonation of a question.
- in informal situations, the emphatic particle *yo* by itself can function as *desu yo* ("is/are/will be" + emph.), especially in female speech.

3

Mother: セクハラ って いう の? ほら、上司 が いやらしい マネ したり...
Sekuhara tte iu no? Hora, jōshi ga iyarashii mane shitari . . .
sexual harassment (quote) say/called (explan.) (interj.) superior (subj.) disagreeable/indecent behavior do things like
"Is it called sexual harassment? You know, where your superiors behave indecently . . ." (PL2)

New OL: ない、 ない。
Nai, nai.
not exist not exist
"No, no (there's nothing like that)." (PL2)

- *sekuhara* is the Japanese adaptation of English "sexual harassment," abbreviated from the full katakana rendering, *sekushuaru harasumento*.
- *hora* is often used to call a person's attention to something, like "here/look/see/watch," but this use is more like "you know."
- *jōshi* refers to a person's superiors in the corporate hierarchy, especially the boss he/she reports to directly.
- *iyarashii*, like *iya(-na)* from which it comes, means "disagreeable/offensive," but *iyarashii* is the preferred form when the offensiveness is of an "indecent/lascivious/amorous" nature.
- *mane* by itself means "imitation/mimicry," but an adjective followed by *mane (o) suru* makes an expression meaning "behave (in the described manner)." *Suru* here occurs in its *-tari* form, *shitari* ; the *-tari* form of a verb implies that the action is one of several possible actions.

4

Mother: じゃあ さ、フ...フリン の カップル とか は?
Jā sa, fu-. . . furin no kappuru toka wa?
then/in that case (colloq.) immorality of couples people like as-for
"Then (how about) couples who are having affairs?" (PL2)

New OL: おかーさん、心配してくれてる わけ じゃない ん だね?
Okāsan, shinpai shite kurete-ru wake ja nai n da ne?
mother worrying for me situation is not (explan.) is it?
"It's not (really) that you're worried about me, is it, Mother?" (PL2)

- *jā* (or *ja*) is a contraction of *dewa* ("in that case/then").
- *sa* (or sometimes *sā*) is a particle used colloquially as a kind of verbal pause.
- *furin* ("immorality") commonly refers to extramarital affairs.
- *kappuru* is a katakana rendering of English "couple." It can refer to any "couple," as opposed to *fūfu*, which is used only for married couples.
- *shinpai* is a noun meaning "worry/concern/fear," and *shinpai shite* is the *-te* form of the verb *shinpai suru*.
- *kurete-ru* is a contraction of *kurete-iru*, from *kureru* ("give [to me]"). *Kureru* after a *-te* form implies that an action done by someone else benefits/is done on behalf of the speaker or subject.
- . . . *wake ja nai* (or *de wa nai*) is like English "it's not that . . ."
- *n da* is a contraction of explanatory *no da*, used here because she's stating the "explanation" that she has herself figured out regarding her mother's questions. *Ne* is like a tag seeking confirmation from the listener: "right?/isn't it?/(it's not . . .), is it?"

Pop Music

(continued from page 50)

(米米 CLUB), who have moved toward MOR recently but whose roots are in the rock/funk style.

Other contemporary stars include pop songstress Nakayama Miho (中山美穂); Kubota Toshinobu (久保田利伸), who favors a black American style; the duo B'z; the veteran Southern All Stars, whose frontman, Kuwata Keisuke (桑田佳祐), is one of the Japan's true showmen; former idol Nakamori Akina (中森明菜), whose ups and downs are chronicled by Japan's lively weekly magazines; the pop/rock band Wands; the dance act trf; and heavy-metal/glam band X Japan, whose leader, drummer Yoshiki (usually written in rōmaji), recorded an album of orchestral music with Beatles producer George Martin.

The Tokyo and Osaka club scenes continue to produce some of Japan's most interesting music. The cool acid jazz sounds of United Future Organization's latest, eponymously titled album was released in March in the United States on the Talkin' Loud label. There's Major Force, Cool Spoon, the pop-oriented Original Love, the ambient house of acts known as Dark-Eyed Kid, the Scha Dara Parr rap group, Takagi Kan (高木完) Vibrastone and Zingi, and the reggae sounds of vocalist Nahki (ナーキ), Tokyo Ska Paradise Orchestra and P.J.

Closer to mainstream, one interesting trend has been for Japanese artists to put more non-Japanese "ethnic" flavor in their work. Singer Sandii Suzuki, formerly of Sandii and the Sunsetz, includes to good effect material in Malay and Indonesian on her latest album, *Dream Catcher*. The pop/rock band The Boom have flirted with reggae, bhangra and Southeast Asian styles in an intelligent, inspired way that steers clear of cliché.

And in a move totally out of left field, *kawachi ondo* artist Kawachiya Kikusuimaru (河内家菊水丸) collaborated with UK-based bhangra remixer/producer Bally Sagoo to produce an inspired album, *Hore Hore Hare Hare* (ホレホレハレハレ), which recently came out on Nippon Columbia. While we're at it, let's mention classical/rock crossover group Kryzler and Company, whose takes on the classics are decidedly different.

It's difficult to keep track of all the music coming out of Japan. Japanese fans rely on a variety of music magazines to keep track of what's happening. Key titles include *Rockin' On Japan*, *Music Magazine* and *Remix*. Foreign publications such as *Billboard* and *Spin* often introduce Japanese music in their pages as well.

The point is: don't be afraid to plunge into the wild and wacky world of Japanese pop music. Find an artist or band you like and take it from there. You might strike out a couple of times, but the thrill of discovering real talent makes it worth the trouble. You'll pick up more than a bit of non-textbook Japanese and insight into Japanese pop culture along the way.

Steve McClure is Tokyo Bureau Chief of *Billboard* magazine.

• chronicle = 記録にとどめる/詳述する *kiroku ni todomeru/shōjutsu suru*
• eponymous = 同名の *dōmei no* • flirted = 手を出す *te o dasu* • cliché = ありきたりの (手法)/ありふれた (スタイル) *arikitari no (shuhō)/arifureta (sutairu)*

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1

Other Party: あのー、 山川さん いらっしゃいます か?
Anō, Yamakawa-san irasshaimasu ka?
(interj.) (name-hon.) is present (?)
"Is Mr. Yamakawa in?" (PL4)

OL: 山川 は ただいま 外出中 です。 ご伝言 が ございましたら うけたまわります が。
Yamakawa wa tadaima gaishutsu-chū desu. Go-dengon ga gozaimashitara uketamawarimasu ga.
(name) as-for right now out/away is (hon.)-message (subj.) if have will hear/take but
"Mr. Yamakawa is away right now. Would you like to leave a message?" (PL4)

- *anō* is a hesitation word similar to "uhh/um," except that it sounds much more polite. In a face-to-face encounter it is often like "Excuse me," but that English phrase doesn't seem quite natural in this situation.
- *irasshaimasu* is from the intrinsically polite/honorific verb *irassharu* ("is present/comes/goes").
- since the workers in a company all belong to the same "group," Japanese refer to their co-workers without the honorific *-san* ("Mr./Ms.") when speaking to someone outside the company, even when they would normally use *-san* in addressing the person directly, or when referring to him within the company.
- *gaishutsu* is a noun referring to the act of "going out," and the suffix *-chū* means "during/in the midst of," so *gaishutsu-chū* = "in the midst of being out" → "is out."
- *gozaimashitara* is a conditional "if" form of the PL4 verb *gozaimasu*, equivalent to *aru* ("exists/has/have").
- *uketamawarimasu* is the polite form of the PL4 verb *uketamawaru*, equivalent to *kiku* ("hear/listen to"). She literally says "If you have a message I will listen to it (but)" → "Would you like to leave a message?"

2

Other Party: 山川 の 家内 です けど 主人 は おります でしょうか?
Yamakawa no kanai desu kedo shujin wa orimasu deshō ka?
(name) 's wife is but husband as-for is present I wonder if/is perhaps?
"This is Mrs. Yamakawa. I wonder if my husband is in?" (PL4)

OL: いつも お世話になっております。山川 は 外出中 ですが、 いかが いたしましょう。
Itsumo o-sewa ni natte-orimasu. Yamakawa wa gaishutsu-chū desu ga, ikaga itashimashō
always (hon.)-are receiving favors (name) as-for out/away is but, what way/how shall do
"Thank you for all your kindness. Mr. Yamakawa is away. How can I be of assistance?" (PL4)

- *orimasu* is the polite form of the PL4 (humble) verb *oru*, equivalent to *iru* ("exists/is present").
- . . . *deshō ka* asks a question, "I wonder if (it/he/she) is . . . ?/Is (it/he/she) perhaps . . . ?" Using the PL3 (*-masu*) form before *deshō* is a very polite style. "Normal" politeness would be *". . . shujin wa oru deshō ka?"*
- *itsumo o-sewa ni natte-orimasu* is a polite greeting that essentially thanks the listener for patronage/services or any kindness he/she may have done for the speaker. *Sewa* means "help/aid/favor," and *sewa ni naru* is an expression meaning "receive favor/aid/help." *Natte-orimasu* is a PL4 equivalent of *natte-iru,* the progressive ("am/is/are -ing") form of *naru*, so *o-sewa ni natte-iru* (or *orimasu*) literally means "I/we are (always) receiving your favor." An OL saying this to a colleague's wife implies the wife's actions indirectly benefit the company; a wife might also say it to an OL because she knows the OL helps her husband in the course of his job.
- *ikaga* is a PL4 equivalent of *dō* ("what/what way/how"), and *itashimashō* is the polite volitional ("let's/I shall") form of the PL4 verb *itasu*, equivalent to *suru* ("do"). In a question the volitional form becomes "what shall we . . . ?/who shall I . . . ?/etc.," so *ikaga itashimashō ka* = "what shall I/we do?"

3

OL: オソレいります。
Osore-irimasu.
(gratitude)
"I'm very much obliged." (PL4)

OL: サヨウ でございますか? / ぶつぶつ
Sayō de gozaimasu ka? / Butsu butsu
that way is it? (effect of mumbling on and on)
"Is that so? / (etc. etc.)" (PL4)

OL: 後ほど こちら から お電話いたします。
Nochi-hodo kochira kara o-denwa itashimasu.
later this side/direction from (hon.)-will call
"I'll call you back later." (PL4)
or **"I'll have him return your call later."** (PL4)

- here our OL is simply practicing at random a number of stock phrases used on the phone.
- *osore-irimasu* is the polite form of the PL4 verb *osore-iru*, which is similar to *sumimasen* in that it can be used either as an apology or an expression of gratitude.
- *sayō* is a formal equivalent of *sō* ("that way") and *de gozaimasu* is a PL4 equivalent of *da/desu* ("is/are"), so *sayō de gozaimasu* = *sō desu* = "it is so/that way." The question marker *ka* makes it "Is that so?"
- *nochi-hodo* is a more formal word for *ato de*, "afterwards/later on."
- *kochira* literally means "this side/direction," but is often used as an indirect, and therefore more polite, way of referring to oneself/one's own company. Depending on context, this sentence could mean she will call back later herself, or that the absent person will return the call later.
- *o-* is honorific, and *itashimasu* is the polite form of the PL4 verb *itasu*, equivalent to *suru* ("do"), so *o-denwa itashimasu* = *denwa suru* = "make a phone call."

4

OL: ありがと、お母さん。もう いい よ。
Arigato, okāsan. Mō ii yo.
thanks mother already good/okay (emph.)
"Thanks, Mom. That'll be enough." (PL2)

Mother: なんだ。 けっこー おもしろかった のに。
Nan da. Kekkō omoshirokatta no ni.
what is it? quite/considerably was fun/enjoyable even though
"Oh. Even though it was quite fun."
"Already? I was having fun." (PL2)

- *mō ii* is literally "already good/fine," idiomatically meaning "that's enough."
- *nan da* by itself implies either disappointment or relief, here the former.
- *omoshirokatta* is the past form of *omoshiroi* ("is fun/enjoyable/interesting").
- *no ni* ("even though/although"), especially at the end of sentence, can express regret/disappointment.

Book: OL の マナー
Ōeru no Manā
office lady 's manners
OL Etiquette

OL進化論
オーエル
OL Shinkaron

by 秋月 りす / **Akizuki Risu**

1

New OL: よし、/ 取り引き 先 に 電話する ぞ。
Yoshi, torihiki -saki ni denwa suru zo.
okay/all right transaction target/destination to make call (emph.)
"All right! I'm going to call the client." (PL2)

Sound FX: ごく
Goku
Gulp (effect of swallowing hard)

Book Title: でんわ の マナー
Denwa no Manā
telephone of manners
Telephone Manners

- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna do it/let's do it").
- *torihiki-saki* is a term referring to one's business clients/contractors, from *torihiki* ("transactions/dealings") and *saki* (literally "tip/point," but also having many idiomatic meanings, including "destination/target").
- *zo* is a rough/masculine particle for emphasis that female speakers use only in very informal situations, or when speaking to themselves.

2

New OL: 川崎さま ですか？ いつも お世話になっております。
Kawasaki-sama desu ka? Itsumo o-sewa ni natte-orimasu.
(name-hon.) is it? always (hon.)-are receiving favor
"Is this Mr. Kawasaki? You are always doing us kind favors. (Thank you.)" (PL4)

Kawasaki: どう いう ふう に?
Dō iu fū ni?
how/what say/called manner in
"In what way?"
"How so?" (PL2)

- *o-sewa ni natte-orimasu* is a polite greeting used among people doing business with one another, essentially thanking the listener for his services or patronage. Here we use a rather literal translation because of the line that follows.
- *dō iu* (literally "what/how say") means "what kind of," and *fū* means "manner/style"), so *dō iu fū ni* = "in what manner/way?" → "how so?"

4

Sound FX: バ バ バッ
Ba ba ba!
(effect of flipping pages roughly/violently)

New OL: ひーっ
Hii-!
(exclam.)
"Ai-yi-yi!" (exclamation of distress/panic)

Kawasaki: オーイ！ あれー？ ごめん ねー。
Ōi! Arē? Gomen nē.
hey/yo (interj.) sorry (colloq.)
"Yo! What happened? I'm sorry, okay?" (PL2)

ジョーダン だ よー。 オーイ。
Jōdan da yō. Ōi!
joke/jest is (emph.) hey/yo
"It was just a joke. Hey!" (PL2)

- the OL is desperately searching for the proper way of handling Mr. Kawasaki's unexpected response. Since *o-sewa ni natte-iru* is a stock formula/greeting, one never actually asks what *sewa* ("favors") the speaker is referring to. Kawasaki was playing a practical joke on the nervous newbie.
- *ōi,* with a long vowel, is used for trying to get the attention of someone relatively far away — appropriate in this case because she is away from the phone. It's informal, but does not have the abrupt/rough feel of the short *oi*, which is used to get someone's attention in close proximity.
- *are* (or *arē*) is an interjection of surprise/bewilderment at something unexpected.
- *gomen*, from the honorific prefix *go-* and *menjiru* ("exempt/excuse"), has become an informal word for apologizing/begging pardon.
- lengthening the emphatic *yo* simply gives it more emphasis.

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OL進化論
オーエル
OL Shinkaron

by 秋月 りす / **Akizuki Risu**

1

Man: 今度の 土曜日、映画 に 行かない？
Kondo no doyōbi, eiga ni ikanai?
this Saturday movie to not go?
"Won't you go to a movie (with me) this Saturday?"
"Wanna go to a movie Saturday?" (PL2)

OL: え～～っ、土曜日ィ？
E–!, Doyōbii?
what? Saturday
"Wha-a-at? Saturday?" (PL2)

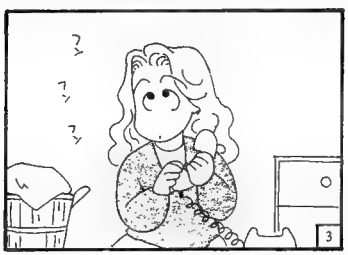
- *kondo* ("this time/occasion") can mean either "recent/recently" or "the upcoming/soon"; *kondo no* + a weekday is always the latter meaning, so *kondo no doyōbi* = "this (coming) Saturday."
- *ikanai* is the negative form of *iku* ("go"), here spoken with the intonation of a question. Negative questions are often used when making invitations/suggestions. Depending on context, they correspond to English expressions like "Won't you (have/go/come/try/etc.) . . . ?"; "Wouldn't you like (to) . . . ?"; or "Why not/why don't you . . . ?"
- *E—!* expresses strong surprise, or even alarm, as if she's being asked to do something unreasonable, or on too short notice.

2

OL: う～～ん、いきたい けどォ、/ その 日 どう かな？
U–n, ikitai kedo–, / sono hi dō ka na?
(interj.) want to go but that day how is it I wonder
"Hmm, I'd like to, but I wonder how that day is?"
"Hmm, I'd like to, but I'm not sure I can." (PL2)

ちょっと 待って ね。 手帳 見てみる。
Chotto matte ne. Techō mite miru.
a little/moment wait-(request) (colloq.) datebook try looking/checking
"Wait a second, okay? I'll check my datebook." (PL2)

- *ūn* indicates she is pondering/considering how to answer.
- *ikitai* is the "want to" form of *iku* ("go").
- *dō ka na?* is literally "I wonder how it is," but it often carries the idiomatic meaning of "I wonder if it's possible" → "I wonder if I can," or in this context, "I don't know/I'm not sure if I can."
- *chotto matte (ne)* is the standard expression for "Wait a minute/second, (okay?)" in informal situations. More formally you would say *Chotto matte kudasai*, *Chotto o-machi kudasai*, or *Shōshō o-machi kudasai.*
- *techō* refers to any kind of small pocket notebook for taking notes, keeping track of dates and addresses, etc. The particle *o*, to mark the direct object, has been omitted after *techō*.
- *mite* is the *-te* form of *miru* ("look/see"). *Miru* after the *-te* form of a verb means "try (doing the action)," so *mite miru* = "try looking" → "check."



3

Sound FX: フンフンフン
Fun fun fun
(effect of humming)

4

OL: あ！ だいじょうぶ みたい。/ うん。
A! Daijōbu mitai. / Un.
(interj.) okay/fine looks like uh-huh/yes
"Oh! It looks okay. Uh-huh." (PL2)

OL: 英会話 のレッスン 前 の 日 に してもらう から。
Eikaiwa no ressun mae no hi ni shite morau kara.
Eng. conv. of lesson before of day to will have it made because
"(Because) I'll have my English conversation lesson switched to the day before." (PL2)

- *mitai (da/desu)* after nouns, adjectives, and verbs implies "that's the way it looks/seems to be."
- *ressun* is the katakana rendering of English "lesson." The particle *o*, to mark the direct object, has been omitted from after *ressun*.
- *mae* = "before" and *mae no hi* = "the day before."
- *. . . ni shite morau* is from *. . . ni suru*, an expression meaning "make (something) into . . ./change (something) to . . ." *Morau* after the *-te* form of another verb implies having the action done by someone else. In this case, she means she will have her teacher switch the lesson to Friday.

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Power Macs

(continued from page 24)

Language Kit will run on any Macintosh operating system later than System 7.1, and it performs very well on the Power Macs.

Power Macs began selling in Japan on March 31st, bundled with KanjiTalk 7.1.2, a native-mode version of KanjiTalk for the PowerPC. Native mode applications utilize all the new technology of the PowerPC chip, and run much faster than current applications. KanjiTalk users who upgrade to Power Macs will have to upgrade to this newest version of KanjiTalk. Japanese Language Kit users who choose to upgrade to the Power Mac can still use their existing version of JLK on the new hardware platform.

Those buyers who wait to upgrade their system will get access to some of the next-generation PowerPC chips due in the second half of this year. These new PowerPC chips, the 603 and 604, (current Power Macs use the 601 chip—there is no 602) will allow future Power Macs to run even faster than those just released, and should eliminate some of the bugs that always tend to show up in new technology.

—Doug Horn

Kana-learning programs

(continued from page 24)

stack there are also exercises utilizing sports and the states of the union.

There are some difficulties, of course. The use of English words to describe a Japanese sound often causes problems—rabbit for *ra*, ribbon for *ri*, for example. Navigation in and out is accomplished by using the typical Mac arrows, but movement is linear and slow. There is nothing on the menu bar that allows quick movement between stacks. Also, the hiragana program only covers the initial 46 kana.

But in a real sense, who cares? These materials are free, and even with the shortcomings they are better conceived and executed than some programs available commercially.

The second program, "World Geography" version 1.0, is just what you'd expect it to be—a katakana learning program based on world geography. It is well conceived, focusing exclusively on the names of countries throughout the world. Like the other programs, this one permits a variety of activities to practice kana through listening and writing. My only complaint is that there are no lists to help students compare their English pronunciation with the written Japanese equivalent.

Both programs are available on the Internet from the FTP site FTP.Intersc.tsukuba.ac.jp. This will be the preferred way to receive the programs. If you have no access to Internet, then they are available from Prof. Kazumi Hatasa, Dept. of Foreign Languages and Literatures, Stanley Coulter Hall, West Lafayette, IN 47907. Send two formatted HD/DD disks for each program and please figure out the postage in advance and include it on a self-addressed disk mailer.

If you are a developer or a teacher, also consider looking at Development Tools for Japanese Version 2.0 and Autogloss, version 1.0. Both will be extremely useful and also free. They too are available from the Tsukuba FTP site.

These programs represent the very best in what educational software should be. They are well conceived, nicely programmed, and shared in the best way—as freeware. The Purdue group is to be thanked, and I hope others will follow suit and make their materials available in the same spirit.

—Fred Lorish

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First published in Japan in 1993 by Futabasha, Tokyo.
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Take'emon-ke no Hitobito / The Take'emon Clan

by 佐藤竹右衛門 / Satō Take'emon

1

Arrow: 新人 社員
Shinnyū *shain*
newly entered company member/employee
New Employee

New Empl. 1: かちょー、/ この FAX いくら 送っても 後から 出てきちゃう。/ こわれてる よ。
Kachō, / *kono fakkusu ikura okutte mo ato kara dete kichau.* / *Kowarete-ru yo.*
section chief this fax how much even if send afterwards comes out-(regret) is broken (emph)
"Chief, this machine keeps spitting the fax back out afterwards no matter how many times I (try to) send it. It's broken." (PL2)

- *kachō* means "section chief," typically equivalent to "manager" in U.S. corporate structure. It's standard for Japanese employees to refer to and address their superiors by title rather than by name.
- *ikura* ("how much") + a verb in the *-te mo* pattern makes an expression meaning, "no matter how much (I/you) do the action." *Okutte* is the *-te* form of *okuru* ("send"), so *ikura okutte mo* = "no matter how much/how many times I send (it)."
- *dete* is the *-te* form of *deru* ("come/go out"), and *kichau* is a contraction of *kite shimau*, the *-te* form of *kuru* ("come") plus *shimau* ("end/finish/put away"), which after a *-te* form implies the action or its result is regrettable/unwanted.
- *kowarete-ru* is a contraction of *kowarete-iru* ("is broken"), from *kowareru* ("break").

2

New Empl. 2: これ ファミコン と ちがう んだ もん。 わかんない よぉ、 かちょお。
Kore Famikon to chigau n da mon. *Wakannai yō, Kachō.*
this family computer/NES from different (explan.-is) because not understand/know how (emph.) section chief
"Because this is different from a Famikon, I don't know how (to run it), Chief."
"But this is different from a Nintendo. I don't have a clue, Chief." (PL2)

- *Famikon* is an abbreviation of *famirii konpyūtā*, the full katakana rendering of "family computer." It is the registered trade name used in Japan for the Nintendo Entertainment System.
- . . . *to chigau* = "is different from."
- *n da mon* is a contraction of *no da mono*, which altogether can be thought of as "because."
- *wakannai* is a colloquial contraction of *wakaranai*, the negative form of *wakaru* ("[can] understand/comprehend").
- the lengthened vowel on the emphatic particle *yo* suggests a whiny tone here and in the next frame.

3

New Empl. 3: かっちょー!! 電話 に 出て よぉ。
Katchō! *Denwa ni dete yō.*
section chief telephone to come/go out-(request) (emph.)
"Chief!! Pick up this phone call, will you?"
"Chief, take this call, will you." (PL2)

「ウチ は お得意様 だ」 なんて、生意気な こと 言ってやん の、 コイツ って ば。
"Uchi wa o-tokui-sama da" nante, namaiki-na koto itte-yan no, koitsu tte ba.
our co./we as-for steady cust.-(hon.) is/are (quote) brazen thing is saying-(derog.) (explan.) this guy (quote) (emph.)
"He's being uppity and calling himself a 'favored customer,' this guy." (PL2)

- *denwa* = "telephone" and *dete* is the *-te* form of *deru* ("come/go out"). *Denwa ni deru* means "come/go to the phone" or "take/pick up (a call)." The *-te* form is being used as an informal request.
- *uchi* literally means "inside/within" but is used frequently to refer to one's own house/family, company, or other group. Here it is the way the party on the other end refers to his own company/shop/organization.
- *tokui* refers to a person's "forte/special skill(s)," but *o-tokui-sama* is a word for "steady/favored customer." The new recruit thinks it's brazen/audacious of the other party to use this honorific word instead of the neutral *tokuisaki*, but he was probably the first one to be rude: in a situation where a steady customer thinks he is being treated shoddily, he might well refer to himself by the honorific *o-tokui-sama*, in a bristling tone, as a way of impressing on the offender that he expects to be treated better.
- *nante* is a colloquial equivalent of *nado to*, literally "things like" plus the quotative particle *to*.
- *namaiki-na* = "brazen/audacious/rude," and *namaiki-na koto* = "brazen/rude things." The particle *o*, to mark the direct object, has been omitted after *koto*.
- *itte yan* is a contraction of *itte-iyagaru*, from *itte-iru* (progressive form of *iu*, "say") + the derogatory/insulting suffix *-yagaru*. *No* shows he is making an explanation. The combination . . . *nante itte-yan no* thus becomes "is saying things like . . .," and inserting *namaiki-na koto* makes it "is saying brazen things like . . ."
- *koitsu* is a contraction of *kono yatsu* ("this guy/fellow/thing"), a rather rough way of referring to another person.
- *tte ba* here is best thought of as an emphatic, colloquial equivalent of the quotative phrase, *to iu no wa*, which is itself often just a fancy *wa* ("as-for"), for setting the topic. Normal syntax would put this at the beginning, but it feels more emphatic when tagged on at the end like this.

4

Kachō: あ〜〜っ、/ 具合 悪く なってきちゃった。
A–! / *Guai waruku natte kichatta.*
(interj.) condition bad is becoming-(regret)
"Oh, I'm starting to feel sick." (PL2)

FX: ふらー
Fura–
(effect of lightheadedness)

- *guai* refers to "condition/state," in this case the *kachō*'s "physical condition/health." *Guai (ga) warui* (*waruku* is the adverb form of *warui*, "bad") is a generic phrase for saying one feels unwell in some way.
- *natte* is the *-te* form of *naru* ("become") and *kichatta* is the past form of *kichau*, seen in panel 1, implying a regrettable/undesirable action. The adverb form of an adjective followed by a form of *natte kuru* means the subject "begins to become/becomes more (that quality)."

植田まさしの
Ueda Masashi's

フリテンくん
Furiten-kun

1

Title: 呼び出し　電話
Yobidashi　Denwa
call out　telephone
Calling (Someone) to the Phone → **Paging**

Sound FX: リリリリリ
Ri ri ri ri ri
Rinnnng (phone ring)

Proprietor: ハイ、麻雀荘　ロンロン です。
Hai,　Mājan-sō　Ron-ron　desu.
yes　mahjongg parlor　(name)　is
"Hello, Mahjongg Parlor Ron-ron." (PL3)

- *yobidashi* comes from *yobu* ("call/summon") and *dasu* ("put/get/bring out"); it's the word used for "paging" someone (whether to take a phone call or for some other purpose), or for calling someone to the phone from some distance away (e.g., a neighbor who does not have a phone).
- one of the most common ways to answer the phone is to say *hai* and then identify yourself. As in English, some dispense with the *hai* and go straight to the identification.

2

Caller: あ、わるい けど / 呼び出し たのむ わ。
A,　warui　kedo　yobidashi　tanomu　wa.
(interj.)　bad　but　paging　request　(colloq.)
"Yeah, I'm sorry to trouble you, but could you page someone for me?" (PL2)

山田　って　やつ　だ けど。
Yamada　tte　yatsu　da　kedo.
(surname)　(quote)　guy/fellow　is　but
"A guy named Yamada." (PL2)

- *warui* literally means "bad," but it's often used as an informal apology: "it's bad of me" → "sorry."
- *wa* is generally thought of as feminine, but men can use it with a slightly different inflection and not sound effeminate.
- *yatsu* is an informal/slang word for "guy/fellow." *Tte* is quotative, so *Yamada tte yatsu* = "a guy called Yamada."
- *kedo* ("but") here is merely to "soften" the end of the sentence.

3

Proprietor: 山田　なにさん?
Yamada　nani-san?
(surname)　what-(hon.)
"Mr. Yamada what?" (PL3)

- *nani* is the question word "what," here filling in the place of the given name in a full name, as a way of asking what the man's given name is.

4

Caller: エート、　あいつ　なん　て　言った　っけ　な。　山田　タカシ . . . タカオ . . .
E– to,　aitsu　nan　te　itta　kke　na.　Yamada　Takashi . . .　Takao . . .
uhh/let's see　that guy　what　(quote)　called　(recollection)　(colloq.)　(surname)　(given name)　(given name)
"Let's see, what was he called? Yamada Takashi . . . Takao . . ."

あ、　タカヒコ、　山田タカヒコ。
A,　Takahiko,　Yamada Takahiko.
(interj.)　(given name)　(surname-given name)
"Oh, Takahiko. (It's) Yamada Takahiko." (PL2)

- *aitsu* is shortened from *ano yatsu*, literally "that guy/fellow."
- *nan te itta* is the past tense of the expression *nan te* (or *to*) *iu* = "called what?"(from *iu*, "say").
- *kke* expresses an effort to recall something that's vague in the speaker's memory.

5

Proprietor: 年令　は?
Nenrei　wa?
age　as-for
"His age?" (PL2)

Caller: 二十五　ぐらい。
Nijūgo　gurai.
25　about/approximately
"About 25." (PL2)

- *chotto* is literally "a little," but it's also used as an interjection when objecting to something that was said or done, like "now wait a minute/look here/listen here."
- *nē* is a slurred form of the negative *nai*, so *kankei nē* = *kankei nai* ("has no relation/connection" or "is irrelevant").

6

Proprietor: 職業　は?
Shokugyō　wa?
occupation　as-for
"His occupation?" (PL2)

Caller: ちょっとー、　そんな　こと　関係ねー　だろ?
Chotto–,　sonna　koto　kankei nē　daro?
a little/a minute　that kind of　thing　irrelevant　should be/is surely
"Just a minute, here. What's that got to do with it?" (PL2)

- *hayaku* is the adverb form of *hayai* ("quick/fast"), *shite* is the *-te* form of *suru* ("do/make"), and *kure* after a *-te* form makes a fairly abrupt request or gentle command, so *hayaku shite kure* = "make it quick, please/will you?" → "hurry up, will you?"
- *kotchā* is a contraction of *kotchi wa*, literally, "as for this direction." *Kotchi* is often used to refer to oneself ("I/me") in a conversation.

7

Caller: はやく　してくれ　よ。 /　こっちゃー　いそがしい　んだ。
Hayaku　shite kure　yo.　Kotchā,　isogashii　n da.
quickly　do-(request) (emph.)　as for this side/direction　am busy　(explan.)
"Do it quickly, will you. I'm busy."
"Hurry up, will you. I haven't got all day!" (PL2)

8

Proprietor: しかし　山田タカヒコ　二十五才　だけ　じゃ　ちょっと . . .
Shikashi　Yamada Takahiko　nijūgo-sai　dake　ja　chotto . . .
but　(surname given name)　25 years old　only　if it is　a little
"But if it's only Yamada Takahiko, age 25, it's a little (difficult)."
"But it's kind of (tough) if all I have to go on is Yamada Takahiko, age 25." (PL2)

植田まさしの Ueda Masashi's フリテンくん Furiten-kun

Title: 電話
Denwa
Telephone(s)

3

Other Party: 電話　よく きこえない　な。
Denwa yoku kikoenai na.
telephone well can't hear (colloq.)
"I can't hear (through) the telephone very well."
"I can't hear you very well." (PL2)

Furiten: そう　ですか?
Sō desu ka?
that way is it?
"Is that so?" (PL3)

- *yoku* is the adverb form of *iiyoi* ("good/fine"), so it means "well." When it modifies a negative verb, it means "not very well."
- *kikoenai* is the negative form of *kikoeru* ("can hear").

4

Furiten: これ で どう ですか?
Kore de dō desu ka?
this with how is it?
"How's this?"
"How is it now?" (PL3)

Sound FX: ピン
Pin
Twang (effect of being stretched tight)

Colleague: 糸電話　じゃない んだ　よ。
Ito-denwa ja nai n da yo.
thread/string phone is not (explan.) (emph.)
"It's not a string phone, you know." (PL2)

- *ja nai* = *de wa nai* = "is not"
- *yo* is used for emphasis when stating/revealing something the listener particularly needs to know/be told.

Letters

(continued from page 4)

to have devised a method of paying off that is reminiscent of the Mafia's "Widows and Orphans Society" of the 1920s and 1930s. I don't know about Tokyo or other cities, but I know from personal experience that it's being used in Osaka and Hiroshima.

In Osaka, for example, pachinko parlor owners have formed an "organization" euphemistically called 大阪身障者未亡人福祉事業協会 (*Ōsaka Shinshōsha Mibōjin Fukushi Jigyō Kyōkai*, "Osaka Welfare Association for Widows & the Physically Handicapped").

I am told that the police ignore payoff windows bearing this sign, even when they are located immediately adjacent to the pachinko parlor. Whether the employees in these booths are either widows or physically handicapped is unclear; it's difficult to tell when only hands can be seen.

W. Dennis
Osaka

漫

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OL れい子さん
OL Reiko-san

by やまだ三平 / Yamada Sanpei

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Title: カラオケ
Karaoke
Karaoke

- of course, all *Mangajin* readers are aware that this word is not pronounced "carry okie."

- the *karaoke* phenomenon has spread widely enough in the U.S. now that the activity involved no longer needs explaining. The term comes from *kara* ("empty") and an abbreviated form of オーケストラ *ōkesutora*, the katakana rendering of English "orchestra," so it essentially means "empty orchestra" — i.e., orchestral music without ("empty of") singing. Originally, recording studios and radio/TV stations used pre-recorded music to accompany singers, and eventually someone hit on the idea of making the same kind of pre-recorded music available for the mutual "entertainment" of bar and club patrons, etc.

2

Man: れい子さん、 歌 うまい ねえ。
Reiko-san, uta umai nē.
(name-hon.) songs/singing skillful (colloq.)
"You're really a good singer, Reiko." (PL2)

Reiko: いえ、そんな こと...
Ie, sonna koto...
no that kind of thing
"Oh, no, not at all." (PL2)

- *ga*, to mark *uta* ("song[s]/singing") as the subject, has been omitted.
- *nē* with a long vowel expresses the speaker's impression strongly: "it really is so, isn't it?"
- *sonna koto...* implies something like *sonna koto nai* (literally "that kind of thing does not exist"), idiomatically meaning "that's not true." It's customary in Japan to humbly deny the truth of any words of praise, at least initially. If you respond with a straight-forward "thank you," as you might in English, it's likely to give the impression that you're conceited.

3

Man: しかし 古い 歌 を よく知ってる ねェ。
Shikashi furui uta o yoku shitte-ru nē.
but /(emph.) old songs (obj.) well know (colloq.)
"You really know the old songs well."
"I'm amazed at how well you know the oldies." (PL2)

Reiko: え...ええ、まあ!
E?... Ē, mā!
huh? yes (interj.)
"What?... Yes, sort of, I guess." (PL3)

- *shikashi* (literally "but/however") often introduces statements/exclamations of surprise, mainly serving to emphasize the feeling of surprise.
- *yoku* is the adverb form of *ii/yoi* ("good/fine").
- *shitte-ru* is a contraction of *shitte-iru* ("know").
- a short *e* is spoken with the intonation of a question, and means "what?"; a long *ē* is a polite but not too formal "yes."
- *mā (ne)* works like a vague "Yeah, sort of, I guess/Well, yes, you're right I suppose" when acknowledging things that are a little embarrassing/awkward, or when you want to be modest about something you have been credited with.

4

Reiko: いつも うち で 聞かされてる から、
Itsumo uchi de kikasarete-ru kara,
always home at am being made to listen because/so
覚えちゃう の よ ね。
oboechau no yo ne.
learn (explan.) (emph.) (colloq.)
"I'm always being made to listen to them at home, so I can't help but learn them."
"I always have to listen to them at home, so I absorb them by osmosis." (PL2)

- *kikasarete-(i)ru* is from *kiku* ("hear/listen to") → *kikasu* ("make/let listen") → *kikasareru* ("be made to listen") → *kikasarete-iru* ("am being made to listen").
- *oboechau* is a contraction of *oboete shimau*, the *-te* form of *oboeru* ("learn/memorize/acquire [a skill]") plus *shimau* implying the action is unintended/occurs willy-nilly → "can't help but learn/absorb by osmosis."
- *no* shows she is making an explanation.

OL れい子さん
OL Reiko-san

やまだ三平
by Yamada Sanpei

カラオケ

Title: カラオケ
Karaoke

1

Coworker: ねえ、/ 帰り に カラオケ 行かない?
Nē, kaeri ni karaoke ikanai?
say way home on karaoke not go
"Say, on the way home won't you go to a karaoke (place with me?)"
"Say, how about we go for karaoke on our way home?" (PL2)

Reiko: いく いく!
Iku iku!
will go will go
"I'll go, I'll go!"
"Let's do, let's do!" (PL2)

- *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here."
- *kaeri* is the noun form of *kaeru* ("return home"); it can refer to departing from the office, arriving at home, or to the way between.
- *ikanai* is the negative form of *iku* ("go"). Negative questions are often used when making invitations/suggestions. Depending on context, they correspond to English expressions like "Won't you (have/come/try/etc.) . . . ?"; "Wouldn't you like (to) . . . ?"; "Why not/why don't you . . . ?"; etc.

2

Reiko: フンフン
Fun fun (effect of humming cheerfully)

Sound FX: カタ カタ カタ
Kata kata kata
Tap tap tap (sound of computer keys)

3

Kachō: そう か! 仕事 が 終って カラオケに 行く と いう だけ で
Sō ka! Shigoto ga owatte karaoke ni iku to iu dake de
that way (?) work (subj.) after finished karaoke to will go (quote) say only/just with/from
仕事 も 楽しく なる って わけ か!
shigoto mo tanoshiku naru tte wake ka!
work also enjoyable becomes (quote) situation (?)
"Aha! So just because (they know) they'll be going for karaoke after work, their work becomes more enjoyable." (PL2)

- *sō ka* is literally a question ("Is it that way?/is that right?"), but it's also used as an exclamation of sudden realization/understanding: "That's it!/Oh, right!/Aha!"
- *owatte* is the *-te* form of *owaru* ("[something] ends/finishes"); the *-te* form here can be considered shorthand for *-te kara*, which means "after."
- *to iu dake de* is literally "just from saying," but it's idiomatically equivalent to "just because."
- *tanoshiku* is the adverb form of *tanoshii* ("enjoyable"); the adverb form of an adjective followed by *naru* ("become") implies that the subject (in this case, "work") "takes on/becomes (more)" that quality.
- . . . *tte wake* is a colloquial equivalent of . . . *to iu wake*, essentially meaning "the situation/explanation is that . . ." This feeling of having stumbled on an explanation is expressed in the single word "so" in English.
- the question particle *ka* is purely rhetorical.

4

Kachō: よーし、 みんな! / 仕事 が 終ったら みんな で カラオケに 行こう!
Yōshi, minna ! Shigoto ga owattara minna de karaoke ni ikō!
okay/all right everyone work (subj.) when finished everyone with karaoke to let's go
"All right, everyone! When work is through (today) let's all go for karaoke." (PL2)

- *yoshi* (or *yōshi*) is an interjectory form of *ii/yoi* ("good/okay"), often used to introduce statements declaring that one has decided to, or is about to, do some special action.
- *owattara* is a conditional "if/when" form of *owaru* ("[something] ends/finishes").
- *ikō* is the volitional ("let's/I shall") form of *iku* ("go").

5

Coworker: や だァ、課長 も 行く のォ?!
Ya dā, kachō mo iku nō?
disagreeable is section chief also will go (explan-?)
"Oh, no! Is the chief going, too?" (PL2)

Reiko: 行く の やめる?!
Iku no yameru?
go (nom.) quit/forego
"Should we forget it?" (PL2)

せっかく 気分よく 仕事してた のに ねェ。
Sekkaku kibun yoku shigoto shite-ta no ni nē.
specially with good feeling/mood was/were working in spite of (colloq.)
"Just when we were working in such a good mood, hunh." (PL2)

Kachō: あらら . . .
Arara . . .
(interj.)
"Ai-yi-yi . . ." (PL2)

- *ya dā* is a variant of *iya da*, "is distasteful/disagreeable," one of the most common ways to express one's objection to something.
- *no* turns *iku* ("go") into a noun ("going"); *o* to mark this noun as direct object has been omitted. *Iku no (o) yameru* = "quit/forego going" ➧ "not go"
- *sekkaku* indicates that a thing or situation is special/long awaited/precious/accomplished with much difficulty. It's often followed later in the sentence with *no ni* ("even though/in spite of") to express frustration that "in spite of" the special situation, something remains to be desired/is a let down.
- *kibun* = "feeling/mood," and *yoku* is the adverb form of *ii/yoi* ("good/fine"). *Kibun yoku* ("in a good mood") modifies *shigoto shite-(i)ta*, past tense of *shigoto shite-iru* ("is/are working"), from *shigoto suru* ("work").

オラ、しんちゃん とってもよい子だヨ編

その1

Title: オラ、しんちゃん / とっても よい 子
Ora, Shin-chan / Tottemo yoi ko
I/me (name-dimin.) tremendously good child
だ ヨ 編 その1
da yo hen Sono ichi
am (emph.) collection no. 1
I'm Shin-chan . . . And I'm a Very Good Boy! Story 1. (PL2)

- *ora* is a variation of *ore*, a rough, masculine word for "I/me." *Wa*, to mark *ora* as the topic, has been omitted.
- the boy's given name is Shinnosuke. Children are frequently addressed with a shortened form of their names plus *-chan*, a diminutive variation of *-san*.
- *yoi* is an alternate form of *ii* ("good/fine"), and *yoi ko* (or *ii ko*) = "good/well behaved child" → "good boy."
- *hen* refers to a "compilation/collection" containing a number of "articles/stories/episodes," and *sono ichi*, *sono ni*, *sono san*, etc. (literally "the first/second/third of that") is a relatively common way of designating the sequence of the "stories/episodes."

1

Mother: しんのすけー、ちょっと 来てぇ。
Shinnosuke–, chotto kite–.
(name) a little/a moment come-(request)
"Shinnosuke, come here a minute." (PL2)

Sound FX: パリ ポリ
Pari pori
Crunch crunch (sound of eating something crisp/crunchy)

Bag: チョコ ビスケット
Choko Bisuketto
chocolate biscuits
Chocolate Cookies

Arrow: 「あの 呼び方 は
"Ano yobi-kata wa
that way of calling as-for
用事 を 言いつけられる な」
yōji o iitsukerareru na"
chore/errand (obj.) be ordered/told to do (colloq.)
と 子供 なりに 直感した。
to kodomo nari-ni chokkan shita.
(quote) child in the way of intuited/sensed
"When she calls that way, she wants me to do something for her," he sensed with a child's intuition. (PL2)

- *iitsukerareru* is the passive form of *iitsukeru* ("command/direct/assign [to do]").
- *– nari-ni* = "in –'s own way," so *kodomo nari-ni* = "in a child's own way"
- *chokkan shita* is the plain/abrupt past form of *chokkan suru* ("sense intuitively").

2

Shin-chan: くか～
Kuka–
(the breathing of someone sound asleep)

Mother: ふ、 しらじらしい。
Fu, shirajirashii.
(stifled laugh) transparent/obvious
"(Stifled laugh) How transparent." (PL2)
お菓子 の 途中 眠くなる ような
Okashi no tochū nemuku naru yō-na
(hon.)-snack of midst get sleepy type of
タマ じゃない くせに。
tama ja nai kuse ni.
guy/fellow is not even though
"As if he were the type to fall asleep in the middle of a snack." (PL2)

- *okashi* refers to all kinds of sweets and snack foods: candy, cookies, cakes, pastries, crackers, chips, etc.
- *nemuku* is the adverb form of *nemui* ("sleepy"). The adverb form of an adjective followed by *naru* ("become") means the subject "takes on/becomes (more)" that quality.
- *yō-na* can be thought of as equivalent to "type of"; it makes the entire clause before it, ending in *naru*, into a modifier for *tama*, a slang word for "guy/fellow/type."
- *. . . kuse-ni* means "even though/in spite of (some characteristic/statement/action)," where the characteristic/statement/action mentioned in some way contradicts/belies what the person/party involved would like you to believe.

3

Mother: しんちゃん、寝てる のかァ。
Shin-chan, nete-ru no ka–
(name-dim.) are sleeping (explan-?)
"Shin-chan, are you asleep?" (PL2)
よーし、 お菓子 もらっちゃお。
Yōshi, o-kashi moratchao.
okay/all right (hon.)-snack shall receive/take
"All right, I think I'll just help myself to your cookies, then." (PL2)

Shin-chan: くか～
Kuka– (effect of being sound asleep)

- *nete-(i)ru* ("is/are sleeping") is from *neru* ("go to sleep").
- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used to show that one is ready to begin an action ("okay/all right, I'm gonna [do something]/let's [do something]").
- *moratchao* is a colloquial contraction of *moratte shimaō*, the *-te* form of *morau* (lit. "receive," but frequently meaning "take/help oneself to") and the volitional ("let's/I shall/I think I'll") form of *shimau* ("end/finish/put away"). *Shimau* can be added to the *-te* form of another verb to imply the action will have undesirable results.

4

FX: ぎゅ
Gyu (effect of holding/gripping tightly)

Mother: ぷ
Pu (stifled laugh)

5

Shin-chan: ギャヘヘ ヒヘヘ
Gya he he Hi he he
(uncontrollable laughter from being tickled)

FX: コチョコチョコチョ
Kocho kocho kocho
Tickle tickle tickle

6

Mother: 目ェ さめた?
Me– sameta?
eyes awoke
"Are you awake?" (PL2)

Shin-chan: へ . . .
He . . . (tail end of laugh from being tickled)

- *sameta* is the plain/abrupt past form of *sameru* ("awaken/become conscious"), but when speaking of awakening from sleep, the phrase *me ga sameru* (literally, "eyes awaken") is usually used. Here, the subject marker *ga* has been omitted.

7

Shin-chan: くか～
Kuka– (effect of being sound asleep)

Mother: おい!
Oi!
(interj.) **"Hey!"** (PL2)

- *oi* is a relatively rough way of getting someone's attention— or of trying to wake them up.

寝たふりしてもママにはわかるんだからねムダよ
次から死んだフリしようと思ってる
8
ところで回覧板まわしてきてちょうだい
かいらん
9
まわす…!?
おめでとうございまーすいつもよりよけいにまわしてますう
デケデンデン
10
むずかしい……
となりのオバさんちに置いてくれればいいのよ
11
いってきまーす
ニヤニヤ
肝心な物わすれてるよ
12
うっかりうっかり
ポコペット
たのむわよ
13
回覧板
ポリポリ
14
ふーやれやれ
じゃ
15
どこにもってくんだっけ？
はいはい今メモしますから
だんだんだん
となりのおばさんち
16

8

Mother: 寝た ふり しても ママ に は
Neta furi shite mo Mama ni wa
went to sleep pretense even if do mom to as-for
わかる んだ から ね。 ムダ よ。
wakaru n da kara ne. Muda yo.
can tell (explan.) because (colloq.) no use (emph.)
"Even if you pretend to be asleep, I can tell (you're faking). It's no use." (PL2)

Arrow: 次 から死んだフリしようと思ってる。
Tsugi kara shinda furi shiyō to omotte-ru.
next from died pretense shall do(quote) is thinking
Thinking next time he'll pretend to be dead. (PL2)

9

Mother: ところで、 回覧板
Tokoro-de, kairan-ban
by the way neighborhood circular
まわしてきて ちょうだい。
mawashite kite chōdai.
spin/circulate-and-come please
"By the way, please go and spin/circulate the neighborhood circular."
"By the way, I want you to send round the neighborhood circular." (PL2)

In Hands: かいらん
Kairan **(For) Circulation**

- *kairan-ban* is literally "circulate and view board," referring to clipboards circulated from house to house with information of interest to the entire neighborhood (fire safety/neighborhood clean-up/special events/etc.). As the illustration shows, a folder has replaced the board in this case, but the traditional name has stuck.

10

Narration: まわす?
Mawasu?
Send round?

Performer: おめでとうございまーす。
Omedetō gozaima–su.
"Congratulations!" (PL3-4)
いつも より よけいにまわしてますう。
Itsumo yori yokei ni mawashite masu–.
always more than more is spinning
"He's keeping it going even longer than usual." (PL3)

Sound FX: テケ テン テン
Teke ten ten
(effect of twangy accompaniment)

- *mawasu* means "turn/spin/rotate," and it's also used idiomatically to mean "circulate," so in Japanese the pun between the two is a natural one — though in English it requires a bit of a stretch. *Mawashite-(i)masu* is the PL3 form of *mawashite-iru*, from *mawasu*: the man literally says "He's spinning it/sending it round even longer than usual."

11

Shin-chan: むずかしい。
Muzukashii.
"This is hard." (PL2)

Mother: となり の オバさん ち に
Tonari no obasan chi ni
next to of lady's house at/to
置いてくれば いい の よ。
oite kureba ii no yo.
if leave-and-come is good/okay (explan.) (emph.)
"You just need to go leave it with the lady next door." (PL2)

- *tonari* refers to an "adjacent/neighboring location," and *obasan chi* is a contraction of *obasan no uchi* ("lady's house"), so *tonari no obasan chi* is literally "the neighboring lady's house."

12

Shin-chan: いってきまーす。
Itte kima–su.
"I'm on my way!" (PL3)

Mother: 肝心な 物 わすれてる よ。
Kanjin-na mono wasurete-ru yo.
crucial/essential thing are forgetting (emph.)
"You're forgetting the most important thing." (PL2)

- *itte kimasu* (lit. "will go and come") is the standard parting phrase when going on an errand.

13

Shin-chan: うっかり、 うっかり。
Ukkari, ukkari.
carelessly/inadvertently carelessly/inadvertently
"I wasn't thinking, I wasn't thinking." (PL2)

Mother: たのむ わよ。
Tanomu wa yo.
request (fem. emph.)
"I'm counting on you." (PL2)

14

Sound FX: ポリポリ
Pori pori **Crunch crunch**

Mother: 回覧板!
Kairan-ban!
"(I meant) the circular!" (PL2)

15

Shin-chan: じゃ。
Ja.
"Bye, then." (PL2)

Mother: ふー、 やれやれ。
Fū, yare-yare
(sigh of relief) (interj. of relief)
"Whew! Good grief!" (PL2)

- *yare-yare* is the verbal equivalent of a sigh of relief, typically following something exasperating or worrisome.

16

Shin-chan: どこ に もってく んだ っけ?
Doko ni motte ku n da kke?
where to take (explan.) (recollection)
"Where did you say I was supposed to take it?" (PL2)

Mother: はい はい、 今 メモします から。
Hai hai, ima memo shimasu kara.
yes/okay yes/okay now make a note because/so
"Okay, okay, now I'll write a note, so (wait)."
"Okay, okay, wait a second while I write it down (for you)." (PL3)

Sound FX: だん だん だん
Dan dan dan
Bam bam bam (effect of roughly slapping paper on table and writing note)

On Paper: となり の おばさん ち
Tonari no obasan chi
The lady next door

FX: イライライラ
Ira ira ira (effect of irritation/annoyance)

- *motte ku* = *motte iku* = lit. "carry and go" → "take"
- *kke* implies he's trying to recall something that he should know but can't immediately remember.

ただいまぁ
17
お
18
ピンポーン
ピンポーン
キャキャ♪
20
ばさっ
19
はいはい
おやしんちゃんどしたの？
どうもしない
21
おばさんになにか持ってきてくれたんじゃないの？
おおそうだった
がさごそ
22
ほいコレ
となりのおばさんち
？？？
子供のやることァわからん……
23
ただいまぁ
道にこれ落ちてたぞ
あのおバカ帰ったらおしおきだ
かいけん
ボッ
24
そうとも知らずしんちゃんは…
父ちゃんと母ちゃんは時々チューする
それでそれで？
ブルーマウンテン飲みやすい
菓子食いやすい
25

17 **Sound FX**: た た た
Ta ta ta (effect of running)

18 **Shin-chan**: お。
O. **"Oh."** (PL2)

19 **Sound FX**: ばさっ
Basa!
Flop (effect of folder or similar flat and somewhat heavy object flopping down)

20 **Sound FX**: ピンポーン ピンポーン
Pin-pōn pin-pōn
Ding-dong ding-dong (door chimes)

Sound FX: キャキャ *Kya kya* (squeals of glee/delight)

21 **Neighbor**: はい はい。
Hai hai.
yes yes
"Coming, coming." (PL3)

おや、しんちゃん、 ど した の?
Oya, Shin-chan, do shita no?
(interj.) (name-dimin.) what/how did (explan.)
"Oh, Shin-chan, what's the matter?" (PL2)

Shin-chan: どう もしない。
Dō mo shinai.
what/how even not do
"Nothing's the matter." (PL2)

- *oya* is an interjection of mild surprise.
- *do shita* = *dō shita* (lit. "did how/what?"), which asks for an explanation of something that seems out of the ordinary or unexpected: "what happened?/what's the matter?/what's going on?" *Dō mo shinai* is the negative form of the same expression.

22 **Neighbor**: おばさんに なにか
Obasan ni nanika
auntie/me to something
持ってきてくれた ん じゃないの?
motte kite kureta n ja nai no?
brought for me (explan.) isn't it?
"Isn't it that you brought me something?"
"Did you bring me something, maybe?" (PL2)

Shin-chan: おお、 そう だった。
Ō, sō datta.
(interj.) that way was
"Oh, that's right." (PL2)

Sound FX: がさ ごそ
Gasa goso
Crinkle crinkle (sound of paper crinkling)

- *obasan* ("aunt/auntie") can be used to refer to any woman past her mid-twenties or so, and such women often refer to themselves as *obasan* when speaking to children.
- *motte kite* is from *motte kuru* (lit. "carry and come" → "bring"). *Kureta* is the past form of *kureru* ("give [to me]"), which after the *-te* form of another verb means "do (the action) for me." *-Te* forms don't have tense, but *kureta* makes the whole phrase past tense: "brought for me."

23 **Shin-chan**: ほい、コレ。
Hoi, kore.
"Here, this." (PL2)

On Paper: となり の おばさん ち
Tonari no obasan chi
The lady next door

Neighbor: 子供 の やる こたァ わからん。
Kodomo no yaru kotā wakaran.
child (subj.) do as for things can't tell/understand
"You can't fathom what kids do."
"The mysteries of what kids do." (PL2)

- *yaru* is an informal word for "do," and *kotā* is a contraction of *koto* ("things") + *wa* ("as for," to mark the topic). *Kodomo no yaru* ("kids do") modifies *koto* for the meaning "things kids do" → "what kids do."
- *wakaran* is a colloquial contraction of *wakaranai*, the negative form of *wakaru* ("[can] understand/comprehend").

24 **Father**: ただいまァ。道 にこれ 落ちてた ぞ。
Tadaimā. Michi ni kore ochite-ta zo.
just now road/street on this was fallen (emph.)
"I'm home. This was lying in the street." (PL2)

In Hand: かいらん *Kairan* **(For) Circulation**

Mother: あの おバカ。 帰ったら おしおきだ。
Ano o-baka. Kaettara oshioki da.
that (hon.)-fool/idiot returned when punishment is
"That nincompoop. When he gets home, he's gonna get it." (PL2)

FX: ボッ *Bo!* (effect of fire igniting with a burst — here representing her burning rage)

- *tadaima* (lit. "just now") is the standard greeting spoken when arriving home/back at the office: "I'm home/I'm back."
- *ochite-(i)ta* is the plain/abrupt past form of *ochite-iru* ("is fallen/lying on the ground"), from *ochiru* ("[something] falls/drops"). Any relatively small thing lying on the ground that doesn't belong there may be described as *ochite-iru*, usually preceded by some indication of its location — i.e., in the street, over there, in front of the house, etc.

25 **Narration**: そう と も 知らずしんちゃん は
Sō to mo shirazu Shin-chan wa
so/that way (quote) even not know (name-dim.) as-for
Not knowing it was so, Shin-chan was . . .
Unaware (of what lay in store for him), Shin-chan was . . . (PL2)

Shin-chan: 父ちゃんと母ちゃんは 時々チューする
Tōchan to Kāchan wa tokidoki chū suru.
Dad and Mom as-for sometimes kiss
"My dad and mom smooch sometimes." (PL2)

Neighbor: それ で、それ で?
Sore de, sore de?
that with that with
"Yes? Go on." (PL2)

ジュース 飲みねい。菓子 食いねい。
Jūsu nominei. Kashi kuinei.
juice drink snacks eat
"Drink some juice. Have some cookies." (PL2)

- *-zu* is a classical equivalent of negative *-nai*, so *shirazu* = *shiranai* ("not know").
- *chū* represents the sound of a kiss, and adding *suru* ("do") makes it a verb: *chū suru* = "to kiss/smooch."
- *sore de*, literally "with that," is used as a conjunction to mean "and/and then/and so/because of that." Here she's essentially trying to encourage him to go on and tell more.
- *nominei* is a dialect/slang form (usually masculine) of *nomina*, the short form of *nominasai*, which is a gentle command form of *nomu* ("drink"). Similarly, *kuinei* = *kuina* = *kuinasai* = a gentle command form of *kuu* (an informal word for "eat").

笑ウせえるすまん
Warau Sērusuman

by 藤子不二雄 (A)
Fujiko Fujio (A)

Title:
夢のカラオケ・ホール
Yume no Karaoke Hōru
The Karaoke Hall of Dreams

On Kimono:
喪黒副(造)
Moguro Fuku(zō)
Moguro Fukuzō (name)

Warau Sērusuman ("The Laughing Salesman") features a kind of black humor not generally associated with Japanese manga. Nevertheless, this title, moderately successful in print form, enjoyed a huge boom in popularity when it was shown in animated form on the TV series "Gimme a Break" (ギミア・ぶれいく).

To provide background and help put this manga in perspective, we have an interview with Fujiko Fujio (A), the creator of "The Laughing Salesman," by none other than manga authority Frederik Schodt (see page 28).

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First published in Japan in 1969 by Chuo Koronsha, Tokyo.
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1 **Signs Over Street:**
Kosugi Shōten-Kai: Inshoku-gai
Kosugi Shop Association: Tavern and Restaurant District

Other Signs: (clockwise from lower left)
Pasuta Bon / Soba / Chūka Tainan
Pasta Bon / Noodles / Tainan Chinese Cuisine

Yakitori Kuni
Kuni's Skewered Chicken

- *shōten* = "store/shop," most typically referring to retail shops, but a *shōten-kai* ("shop association") would include restaurants, taverns, and other small businesses as well.
- *inshoku* is written with kanji meaning "drink" and "eat," and *-gai* means "district."

2 **On Awning Over Door:**
Karaoke Sunakku
Karaoke Snack Bar

Sign:
Snack Ako
Ako's Snack Bar/Grill

- *sunakku* is an abbreviation of *sunakku bā*, from English "Snack Bar," but in Japan the term most commonly evokes the image of a relatively small drinking establishment, always with counter seating (sometimes with a few tables as well), where the principal libations are whiskey and beer rather than sake.

3 **Onchi:** (singing)
A-, Ame no furu yo wa tenki ga waru–i . . .
"Ohhh, on nights when rain comes down the weather it is bad . . ." (PL2)

Narration:
Onchi Hideshi (Yonjussai), Sarariiman
Onchi Hideshi (age 40), Salaryman

- *ame no furu* is a complete thought/sentence ("rain falls/comes down" or "it rains") modifying *yo* ("night"). The subject marker *ga* often changes to *no* in sentences used as modifiers.
- the singer's name is a pun on 音痴 *onchi*, which means "tone deaf(ness)."

4 **Onchi:** (singing)
Hon-ni kono yo wa mama naranu– . . .
"Truly this world does not go as wished."
"How true it is that in this world nothing goes your way." (PL2)

- *hon-ni* is a colloquial equivalent of the adverb *hontō ni* ("really/truly").
- *mama naranu* is a "literary" form of *mama ni naranai*, "does not go according to one's wishes."

5 **Colleague 1:**
Oi, sorosoro.
"Hey, (maybe) it's about time."
"Hey, whaddya say we get outta here?" (PL2)

Colleague 2:
Un, sō da na.
"Uh-huh, I suppose you're right."
"Yeah, let's." (PL2)

- *sorosoro* literally means "slowly/gradually/by and by," but it's frequently used idiomatically to imply "It's about time for" some action — here, the action of leaving.
- the colloquial/masculine *na* is like the tag "(that's right), isn't it?/I guess."

6 **Proprietress:**
Warui n ja nai no? Onchi-chan ga anna-ni notte utatte-iru no ni.
"That's not very nice, is it? — when dear Mr. Onchi is really getting into his singing like that." (PL2)

Colleague 1:
Ii n da yo. Ato wa Mama ni makaseru kara.
"It's okay. We'll leave the rest to you (to entertain him)." (PL2)

- *warui* = "bad" → "not nice"
- *n* is a contraction of explanatory *no*, and another explanatory *no* replaces the question marker *ka* at the end. Asking questions with *no* is common in informal speech, especially that of women; using *ka* here would sound very abrupt/rough.
- *-chan* is a diminutive equivalent of *-san* ("Mr./Ms.") most typically used with children's names. But close friends use it among themselves at almost any age, and bar mamas and hostesses often use it endearingly with their regular customers → "dear Mr. Onchi."
- *notte* is from *noru*, literally "ride" but in the context of music, "get into the beat/flow." The *-te* form makes this an adverb for *utatte-iru* ("is singing"), from *utau* ("sing").
- *no ni* = "even though/if/when" → "when"

Onchi:
He he he. Kore wa osore-irimasu.
"(Self-satisfied chuckle) You're very kind." (PL4)

- *kaerareta* is the past of *kaerareru*, the PL4 form of *kaeru* ("go home/leave").
- *kiite-(i)rassharu* is the PL4 equivalent of *kiite-iru*, from *kiku* ("hear/listen to").
- *umasa* is a noun form of *umai* ("good/fine/skillful/masterful").
- *osore-irimasu* is the polite form of the PL4 verb *osore-iru*, which can express either gratitude ("thank you/you're very kind/I'm much obliged") or apology ("I'm sorry/I beg your pardon").

8 **Moguro:**
Demo, mottainai desu na, anata no uta o koko dake de utau no wa.
"But it seems like a waste, you know, for you to be singing your songs only here." (PL3)

- *mottainai* = "wasteful/a shame"
- *no* after *utau* ("sing") turns the entire preceding phrase into a noun: "singing your songs only here," and *wa* marks that noun as the topic. The syntax is inverted; normal order would be *anata no uta o koko dake de utau no wa mottainai desu na.*

1 **Onchi:** (singing)
U–, ame no furu yo wa ore hitori,
"Ooh, on nights when rain comes down, I'm all alone,"
hiza o kakaete sake o nomu–.
"Hugging my knees to my chest and drinking sake." (PL2)

2 **Sound FX:**
Sorō– (effect of sneaking away)

3 **Onchi:**
Fu–! Kokora de hito-iki ireru ka?
"Whew, hereabouts, shall I take a break?"
"Whew, maybe this is a good time to take a break." (PL2)

- *kokora* = "hearabouts/at about this point"
- *hito-iki* = literally "one breath," and *ireru* = "put in/take in"; *hito-iki ireru* is an expression for "take a break."

4 **Onchi:**
Arya? Futari wa? (PL2)
"Huh? (What happened to) the other two?"

Proprietress:
Futari tomo o-saki ni kaetta wa.
"They both went home/left ahead of you."
"They both excused themselves early." (PL2)

- *kaetta* is the plain/abrupt past form of *kaeru* ("go/come home," or in a case like this, simply "leave/depart"). *O-saki ni* echoes the expression *o-saki ni shitsurei suru/shimasu*, "excuse oneself ahead of another/others" (from *saki ni*, "[do] first/ahead/earlier than others"), so *o-saki ni kaetta* is like "excused themselves to go home early."

5 **Onchi:**
Nan da yo? Damatte kie-yagatte!
"What's with them? Disappearing without a word!" (PL1)
Ore no utatte-ru tochū ni . . .
"Right in the middle of my singing!" (PL2)

- *damatte* is the *-te* form of *damaru* ("fall silent"), serving as an adverb: "silently/without saying anything."
- *kie* is the stem of *kieru* ("vanish/disappear"), and *-yagatte* is the *-te* form of the derrogatory/insulting suffix *-yagaru*.
- *utatte-(i)ru* = "is/was singing," from *utau* ("sing"), and *tochū ni* = "in the middle of/during."

6 **Sound FX:**
Pachi pachi pachi
Clap clap clap (applause)

Moguro:
Iyā, o-jōzu desu nā. (PL3)
"Say, you're really good."

Onchi:
Do- dōmo.
"Th- thanks." (PL3)

- *iyā* is a kind of "warm-up" word for exclamations of either consternation or delight/approval, here the latter.

7 **Moguro:**
Saki ni kaerareta o-futari wa itsumo kiite-rassharu no de anata no uta no umasa ga wakaranai n desu.
"Those two who left early probably don't appreciate how fine your singing is because they hear it all the time." (PL4)

1 **Moguro:**
Dō desu? Hitotsu basho o kaete motto chan-to shita sutēji de utatte mimasenka?
"How about it? Wouldn't you like to go somewhere else and try singing on a proper stage?" (PL3)

Onchi:
Ē? Chan-to shita sutēji?
"What? A proper stage?" (PL2)

- *kaete* is the *-te* form of *kaeru* ("change/switch"), and *basho o kaeru* = "change places," in this case meaning "move on to another location/go somewhere else."
- *utatte* is the *-te* form of *utau* ("sing"), and *mimasen* is the PL3 negative of *miru* ("look/see"), which after a *-te* form means "try (doing the action)." Negative questions are used for invitations/suggestions, like "won't you try (singing)?" or "wouldn't you like to try (singing)?"

2 **Moguro:**
Sō desu! Puro no yō-ni ishō o tsukete chōshū no mae no sutēji ni agaru no desu.
"Yes. You dress up like a professional and get up on a stage in front of an audience." (PL3)

- *tsukete* is the *-te* form of *tsukeru* ("attach/put on"); the *-te* form essentially functions like "and." *Ishō o tsukete* = "put on a costume and . . ." → "dress up and . . ."

3 **Moguro:**
Anata wa supotto raito to chōshū no dai-hakushu o ukete utau.
"You sing bathed in a spotlight and the audience's thunderous applause."
"You stand in the spotlight and sing to the audience's thunderous applause." (PL2)

- *ukete* is the *-te* form of *ukeru* ("receive" → "be bathed/enveloped in"); the *-te* form in this case makes what precedes it into an adverb for *utau* ("sing").

4 **Moguro:**
Sore wa sore wa ii kibun desu yo.
"It's really, really a great feeling." (PL3)

Onchi:
So- sonna koto dekimasu ka?
"Is something like that actually possible?" (PL3)

5 **Moguro:**
Watashi wa kō iu mono desu.
"I am this kind of a person."
"Here's my card" (PL3)

On Card:
(Koko)ro no sukima . . . (o-u)me shimasu
I fill the emptiness . . . in people's hearts (PL4)

Moguro Fukuzō
Moguro Fukuzō

- *sukima* refers to a "crack/opening" in a fence/wall/door/window/etc. Using the word with *kokoro* ("heart") is figurative.
- *o-ume shimasu* is a PL4 form of *umeru* ("fill in").
- *Moguro* is written with kanji meaning "mourning" and "black," while the kanji for *Fukuzō* mean "happiness" and "make/create."

6 **Onchi:**
Kokoro no sukima o-ume shimasu. Moguro Fukuzō . . .
"I fill the emptiness in people's hearts, Moguro Fukuzō . . ."

Nan desu ka, kore?
"What is this?"
"What does it mean?" (PL3)

7 **Moguro:**
Borantia de o-yaku ni tateru to omoimasu yo.
"As a volunteer, I think I can be of service to you."
"I'd like to volunteer my services to you (at no charge)." (PL3)

- *o-* is honorific, and *yaku ni tateru* is the potential ("can/able to") form of *yaku ni tatsu* ("be useful/helpful/of service").

(continued on next page)

1 **Onchi:**
Kore wa?
"What is it?" (PL2-3)

Moguro:
Mā, tonikaku o-nori kudasai.
"Well, in any case, please get in."
"You'll see. Please get in." (PL4)

- *mā* is used as a kind of "verbal warm-up," that adapts to fit the context: "well/you know/I mean/let's see/of course."
- *tonikaku* = "in any case/at any rate"
- *o-nori kudasai* is a PL4 equivalent of the request *notte kudasai*, from *noru* ("get onto/into").

2 **Onchi:**
A–!
"Wow!" (PL2-3)

Moguro:
Ugoku karaoke rūmu desu yo.
"It's a moving karaoke room." (PL3)

- the particle *yo* is often used to emphasize information that is new to the listener.

3 **Sound FX:**
Gā ga ga–
Vr-vr-vroom (sound of truck starting up)

4 **Onchi:**
A–, kita e kita e to yogisha wa hashiru–
"Ahh, northward, northward the night train races . . ." (PL2-3)

- *e* marks the place/destination toward which a movement occurs, so *kita e* = "to the north" → "northward."
- *yogisha* combines *yo* ("night") and *kisha* ("train"; *k* changes to *g* for euphony).

5 **Onchi:**
Mado no mukō nya ie no akari ga– . . .
"Outside the window, the lights from (nearby) houses . . ." (PL2-3)

- *mukō* = "over there" and . . . *no mukō* = "the other/opposite side of . . . ," so *mado no mukō* = "the opposite side of the window" → "outside the window."
- *nya* is a contraction of *ni wa*, in which *ni* marks the place/location where something is, and *wa* marks that place as the topic of the sentence.

(continued from previous page)

8 **Moguro:**
Dōzo, kochira desu.
"Please (come) this way." (PL3)

9 **Moguro:**
Are o yonde okimashita.
"I called for that a while ago." (PL3)

- *yonde* is the *-te* form of *yobu* ("call/summon"), and *okimashita* is the PL3 past form of *oku* ("set/place/leave"). *Oku* after the *-te* form of a verb implies doing the action beforehand/in anticipation of some future need.

1 **Onchi:**
Iya–, ugoku karaoke rūmu to iu no mo nakanaka ii desu nā.
"Boy-o-boy, this moving karaoke room is really great, too!" (PL3)

Ugoku rizumu ni awasete utau to nē.
"(Especially) if you sing along with the rhythm of the motion!" (PL3)

Moguro:
Mā, kokora de hito-iki irete kudasai. Hō! ho! ho. "Well now, at this point, please take a break. Ho ho ho!"
"Well now, why don't you come over here and catch your breath a bit. Ho ho ho." (PL3)

- *iyā* is a kind of "warm-up" word for exclamations of either consternation or delight/approval.
- *to iu no mo* is literally "a thing called . . . , too," but it can be thought of merely as a fancy *mo* ("too/also"). In English, saying "too/also" here is a little awkward, but *mo* is better than *wa* in Japanese because it implies that the moving karaoke room belongs among many "really great" things ("this, too, is really great"), whereas using *wa* would sound more like he was setting it apart in its own exclusive category ("this, in contrast to other things, is really great").
- *nā* and *nē*, both with long vowels, give the feeling of exclamations: "it really is so, isn't it?"
- *rizumu* is the katakana rendering of English "rhythm," and *awasete* is the *-te* form of *awaseru* ("match/conform to"), so *rizumu ni awasete* implies "conforming/keeping in time with the rhythm." The *-te* form allows the preceding phrase to act as an adverb for *utau* ("sing").
- *to* after a non-past verb can make a conditional "if/when" meaning.
- *mā* is used as a kind of "verbal warm-up," that adapts to fit the context: "well now/you know/I mean/let's see/of course/all right."
- ホホホ *ho ho ho* is often a demure, feminine laugh, but with the lengthener and small *tsu*s, and coming from this character, we imagine a shrill, almost grotesque laugh. It's most likely not a warm, Santa Claus laugh.

2 **Onchi:**
Demo, Moguro-san, anata wa tashika sutēji to chōshū ga iru . . . to osshatta no de wa?
"But Mr. Moguro, if I'm not mistaken, didn't you say there would be a stage and audience?" (PL4)

Moguro:
E, sō desu.
"Yes, that's correct." (PL3)

- *tashika* means "sure/certain," and *iru* means "exists/there is" so *tashika iru* looks like "certainly exists." But when *tashika* is used as an adverb without the particle *ni* after it like this, it implies a more tentative "I think/if I'm not mistaken/I'm pretty sure."
- normally *sutēji*, an inanimate object, would require *aru* ("exists/there is"), but since he's speaking of the stage and audience in combination, he omits *aru* and makes do for both with *iru* ("exists" for people and other animate things).
- *osshatta* is the plain past form of the honorific verb *ossharu* ("say").
- *no de wa?* implies something like *no de wa nai/nakatta ka*, "is/was it not the case that (you said. . .)" → "did you not say . . ."

3 **Moguro:**
Kore wa idō-sha desu.
"This is (merely) our transportation." (PL3)

Mō sugu mokuteki-chi e tsukimasu yo.
"We will reach our destination soon." (PL3)

- *idō* refers to a "movement/transfer/migration" from one place to another, and the suffix *sha* means "vehicle," so *idō-sha* essentially means "transport vehicle/means of transportation."
- *mokuteki* = "aim/goal" and *-chi* = "(geographical) place/region/locality," so *mokuteki-chi* = "destination."
- *tsukimasu* is the PL3 form of *tsuku* ("arrive").

4 **Sound FX:**
Kii–!
Screech (sound of brakes squealing as truck stops)

5 **Moguro:**
Tsuita yō desu.
"We seem to have arrived." (PL3)

- *tsuita* is the plain/abrupt past form of *tsuku* ("arrive").
- *. . . yō da/desu* = "seems/appears to be the case that . . ."

1 **Moguro:**
Ikaga desu? Koko ga yume no karaoke hōru desu.
"What do you think? This is the Karaoke Hall of Dreams." (PL3)

Onchi:
Hie–! Su- sugoi!
"Wow! It- it's incredible!" (PL2)

- *ikaga* is a PL4 equivalent of *dō* ("how"), so *ikaga desu?* = *dō desu? Ikaga desu (ka)* can imply either "How are you/things?" or "How about it?/How is (the specified item) in your opinion?" → "What do you think?"

2 **Hostesses:**
Irasshaimase–.
"Welcome!" (PL4)

- *irasshaimase* is a polite command form of the PL4 verb *irassharu* ("come"). It's the standard expression for welcoming a visitor to one's home, or customers to one's place of business.

3 **Moguro:**
Menbāzu kādo. Kochira gesuto desu.
"(Here's) my membership card. This man is my guest." (PL2)

Hostess:
Hai! Sore de wa dō ka enjoi shite kudasaimase.
"Okay! Well then, by all means enjoy yourselves." (PL4)

- *membazu kādo* is a katakana rendering of English "member's card" → "membership card."
- *kochira* (literally "this side/direction") is the polite way to refer to someone you are introducing to another person.
- *gesuto* is from English "guest."
- *sore de wa* literally means "if it is that" → "in that case/then/well then."

4 **Hostess:**
Dewa, kosuchūmu rūmu e dōzo.
"Well then, please go to the costume room." (PL3-4)

Onchi:
Kosuchūmu rūmu?
"Costume room?" (PL2)

Moguro:
Hō! ho! ho. Suki-na ishō o kiru no desu.
"Ho ho ho. You put on a costume you like."
"Ho ho ho. You dress up in the costume of your choice." (PL2)

- *dewa* is a conjunction deriving from *sore de wa* seen in the previous panel: "in that case/then/well."
- *kosuchūmu rūmu* is from English "costume room."
- *. . . e dōzo* politely urges the listener to go to the specified place.

5 **Moguro:**
Senkyoku ni yotte suki-na kosuchūmu o erande kudasai.
"According to your choice of tune, please select a costume you like."
"Please select a costume to go with your choice of tune." (PL4)

- *senkyoku* is written with kanji meaning "select" and "tune/song" → "your choice of tune/song."
- *. . . ni yotte* ("according to/depending on") is the *-te* form of *. . . ni yoru* ("depends on/is founded on").
- *erande* is the *-te* form of *erabu* ("choose/select"), and *kudasai* after a *-te* form makes a polite request.

6 **Moguro:**
Watashi wa enka o hitotsu . . .
"I (will sing) an *enka*." (PL2-3)

- *enka* are sometimes called the Japanese equivalent of country and western songs. They are typically sentimental pop songs about lost love, separation from home, hard luck, etc., with melodies based on traditional Japanese musical scales.

7 **Onchi:**
Sore ja watashi wa / madorosu-mono demo . . .
"Well then, perhaps I'll do a sailor's song." (PL2-3)

- *sore ja* is a contraction of *sore de wa*, seen above.
- *madorosu* is from Dutch "matroos," referring to a "sailor/seaman." The suffix *-mono* (literally "thing/item") here essentially refers to a "genre/category."
- *demo* literally means "or something," but it's often used merely as a "softener" without carrying its literal meaning. Here it does reflect the fact that he had many possibilities to choose from, but it doesn't mean he's still trying to make up his mind. He is in fact stating his decision.

1 **Moguro:**
Kosuchūmu ga kimattara meiku o dōzo.
"Once you've settled on your costume, please (proceed with your) make-up." (PL3)

Onchi:
Meiku? **"Make-up?"** (PL2)

2 **Stylist:**
Mazu, ogushi kara atarasete itadakimasu.
"First I will have you let me undertake your hair."
"I'll start with your hair." (PL3)

Onchi:
Iya–, nandaka sutā ni natta ki ga shite kita.
"You know, I'm beginning to feel like I've become a star." (PL2)

Moguro:
Sō desu. Koko de wa anata ga sutā desu.
"That's right. Here, you are the star." (PL3)

- *atarasete* is the causative ("make/let") *-te* form of *ataru*, here meaning "undertake/apply oneself to." The causative *-te* form + *itadakimasu* is a roundabout and polite way of saying "I will (do the action)."

3 **FX:**
Jān **Ta daa** (effect of striking a pose; oftentimes the person will actually say *jān*, like an English speaker might say "Ta daa.")

Sound FX:
Pachi pachi **Clap clap** (applause)

Moguro:
Hya–, kimatte-ru–!
"Wow! A dashing figure indeed!" (PL2)

- *kimatte-(i)iru* is a colloquial expression meaning a person's appearance/manner/etc. are "just right."

4 **Hostess:**
Dewa Onchi-sama, mein hōru e dōzo.
"Well then, Mr. Onchi, please proceed to the main hall." (PL3)

Moguro:
Mein hōru wa nakanaka torenai n desu yo.
"The main hall is very hard to get, you know." (PL3)

5 **Onchi:**
A–! **"Oh no!"**

6 **Sound FX:**
Wā! (sound of cheering crowd)

Hostess:
Dewa minasama, o-matase shimashita.
"Well then, everyone, we have kept you waiting."
"All right, ladies and gentlemen, this is the moment you have been waiting for." (PL3)

Umi no otoko no uta no nanbā wan! Onchi Hideshi no tōjō de–su!
"It is (now time for) the appearance of Onchi Hideshi! — the number one singer of sailors' songs!" (PL3)

- *minasama* = "everyone"; when the word is used as a term of address before a large group, it's often the equivalent of "ladies and gentlemen."

7 **Onchi:**
Da- dame da! Anna-ni kyaku ga ita n ja utaenai.
"It- it's no good. If that many spectators are there, I can't sing."
"N-no! I can't sing in front of an audience that big." (PL2)

Moguro:
Shinpai irimasen yo. Are wa mina bācharu riaritii no o-kyaku desu kara.
"There's no need to worry. They're all only virtual (reality) spectators." (PL3)

- *utaenai* is the negative potential ("can't/am unable") form of *utau* ("sing").
- *kyaku* means "guest/visitor," or in a business context "customer/client." For a show/performance, *kyaku* refers to the "spectators/members of the audience."
- *bācharu riaritii* is a katakana rendering of English "virtual reality."

8 **Moguro:**
Sora! **"There!"** (PL3)

Sound FX:
Don
Boom (effect of pushing hard)

Onchi:
Wa! **"Yikes!"** (PL2)

To be continued . . .

(continued from page 32)

番組なんですよ。で、僕はそこへアニメで参加したんだけど、そういうすごく日本でも個性的なタレントが集まっている中で、自分の持っているキャラクターで一番強烈なイメージを持っているのは、どれかと思ったら、やっぱりセールスマンの喪黒福造が一番強いんで、そういう意味でアニメーションにしたんです。

今まで日本のテレビ、これは少しズレますが、日本のテレビのアニメーションというのは、ほとんど子供対象の番組で、だいたい6時、7時ばっかりで、『ギミア・ぶれいく』という番組は9-11時という非常に遅い時間帯の番組であったんで、当然セールスマンは大人対象のアニメーションとして作ったら、本当は、初めあんまりね、ああいう特殊なアニメションというのは受け入れられないと思ったら、僕の予想に反してものすごくヒットしたんですよ。あのアニメが。『ギミア・ぶれいく』という番組の中で喪黒の10分間が一番視聴率がたかくてね。

① **Schodt: すごいですね。ちょうど世間はそういったテーマを求めていたんですね。**

② **Abiko:** 恐らくね。それで、ほとんどね、ファンが、女性が圧倒的に多かったんです。これはボクはすごく面白いと思ったんですけどね。

③ **Schodt: それはちょっと意外ですね。**

④ **Abiko:** そうです。そうです。

⑤ **Schodt: ボクはむしろ男性の読者の方が多いと思ったんですが。**

⑥ **Abiko:** だから20何年前にマンガでやった時は、やっぱりほとんどファンは男の人だったんですけど、5年前にテレビでやった時はアニメーションですごく女性ファンが多くて。女性というのはちょっと、ほら、意地悪なところがあるから（笑）、『笑うせぇるすまん』の様な、いろんな人が喪黒によってひどい目に会うのがね、すごく面白かったんじゃないでしょうか。

⑦ **Schodt: でも25年前の女性にも同じ様な所があったはずですけど。**

⑧ **Abiko:** まー、かもしれないけど。

⑨ **Schodt: 今回、女性のファンが多いというのは何か特別な理由が?**

⑩ **Abiko:** どうなんでしょう。テレビというメディアでの違いだと思うんですが。前は『漫画サンデー』という男性マガジン、対象はほとんど男性でしたから女性は見る機会がなかったんじゃないかと思うんですよ。テレビになっちゃうと今度はほとんど女性の人がみていたんで、これは、そういう支持をうけたんじゃないかとおもいますけど。

strongest, and that's why I chose him for the animation.

This gets a little off the subject, but on Japanese TV until then, animation was used mostly in programming for kids, and it appeared during the 6 o'clock and 7 o'clock time slots. "Gimme a Break" was scheduled for a much later slot, between 9 o'clock and 11 o'clock, so, of course, I animated the Salesman with an adult audience in mind. Actually, at first, I didn't think this kind of unconventional animation would go over all that well, but contrary to my expectations, it became a huge hit. The animation of *The Laughing Salesman*! Out of all of "Gimme a Break," Moguro's ten minutes got the highest ratings.

① **Schodt: Wow! So it must have been exactly the kind of story or theme society was looking for.**

② **Abiko:** I suppose so. And the great majority of the fans were women. This struck me as really fascinating.

③ **Schodt: That seems rather surprising.**

④ **Abiko:** Yes, it was.

⑤ **Schodt: I assumed male readers were in the majority.**

⑥ **Abiko:** Well, when I did it as a manga 20 years ago, almost all of the fans were men, but when I did it on TV five years ago, as an animation, there were lots more women. Women have a bit of a, you know, mean streak in them (laughs), so I think maybe they really enjoyed seeing stories like *The Laughing Salesman*, where all kinds of people get done in by Moguro.

⑦ **Schodt: But wouldn't women 25 years ago have been the same?**

⑧ **Abiko:** Well, maybe, but . . .

⑨ **Schodt: Is there some special reason why there are more women fans this time around?**

⑩ **Abiko:** I don't know. I think it probably owes to the difference in medium. Before, it appeared in a men's magazine called *Manga Sunday*, so the audience was almost all men. Women probably had very little opportunity to see it. But when it came on TV, the viewers were mostly women, and I think the high ratings show that it received their approval.

This interview will be continued in *Mangajin* No. 37, along with Part II of our manga story *The Karaoke Hall of Dreams*, from *The Laughing Salesman*.

ナニワ金融道

Naniwa Kin'yūdō

青木雄二

by Aoki Yūji

Part 3

The series:

Naniwa Kin'yūdō first appeared in Kōdansha's *Weekly Comic Morning* (週刊コミックモーニング) in 1990. It was an immediate hit and has run continuously ever since. The appeal of this series seems to be a combination of the subject matter (the unethical dealings of an Ōsaka loan/finance company), the gritty Ōsaka dialect used by most of the characters, and the rough but oddly detailed style of drawing.

The title:

Naniwa (written here in katakana ナニワ, but sometimes written with the kanji 浪花 or 浪速) is an old name for the Ōsaka area, where this series is set. *Kin'yū* (金融) means "money/finance," and the ending *dō* (道) written with the kanji for "road/path," can be thought of as meaning "the way of . . ." Given the content of the stories, the title could be rendered as "The Way of the Ōsaka Loan Shark."

The story:

In the beginning of the story, our hero, Haibara Tatsuyuki, takes out a personal loan from a shady *sarakin* loan company so his boss at the print shop can pay the shop's bills. Soon after he obtains the loan, however, a major customer goes bankrupt, and his boss, in financial straits again, skips town. Haibara is left without a job—and probably in debt for the amount of the loan.

After studying up on finance, Haibara applies to a loan company for a job and aces the written test. But his application is rejected when the company

runs a credit check and learns that he has taken out personal loans in the past. The manager won't tell Haibara why he was rejected, but does warn that he might have trouble getting hired at a legitimate finance company.

Sure enough, everywhere Haibara applies turns him down. Confused and dejected, he happens to notice an advertisement for Empire Finance, Inc., on the back of a free packet of tissues he has

been handed on the street. The company is hiring, and he decides to give it one last shot.

On his way up to the office, Haibara passes by two gangster types threatening a third man for having defaulted on a loan; then, at the door to the office, he overhears loud threats and abusive language coming from inside. Just as he begins to wonder about this place, he feels a tap on his shoulder and is brought in for an interview.

This month's installment opens with Haibara, Empire Finance's newest employee, performing the menial cleaning chores often expected of new hires. Then he gets his first real assignment—cold-calling Ōsaka-area construction companies in an effort to lure them into high interest loans. Initially, Haibara meets with ridicule and hostility from those he calls, but then . . .

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ギュッ
(株)帝國金融
BANK・ルスチャイルド
おはようございます
おはようさんはりきっているなー
ウィーン
1
2
3
4

1

Sign: BANK ルスチャイルド 北浜 支店
Banku Rusuchairudo Kitahama Shiten
(bank name) (place name) branch
Bank Ruthschild, Kitahama Branch

Sign: 信用貸付 • 自己手形割引 • 不動産貸付 (株) 帝國金融
Shin'yō Kashitsuke, Jiko Tegata Waribiki, Fudōsan Kashitsuke (Kabu) Teikoku Kin'yū
trust/credit loans private bill/draft discounts real estate loans joint stock co. empire finance
Credit Loans, Private Bill Discounts, Real Estate Loans **Empire Finance, Inc.**

- the bank's name is intended to be close to, but not quite the same as, ロスチャイルド *Rosuchairudo* = "Rothschild."
- *shiten* is literally "branch store," but it's also used for bank branches and sometimes for other kinds of corporate branch offices.
- *jiko* = "personal/private" and *tegata* refers to a variety of "bills/notes/drafts" of payment, typically with a due date sometime in the future when the payment is to be made. *Waribiki* = "discount," referring to the practice of "selling" these bills/notes to a finance company at a discount in order to receive immediate payment. For more details, see our first installment of this story in *Mangajin* No. 34.
- the kanji 株 *kabu* (= "stock") in parentheses before or after a corporate name denotes a 株式会社 *kabushiki-gaisha*, or "joint stock (type) company."
- the company apparently prefers to use the old kanji 國 (*kuni*; read *koku* in combinations) in its formal name rather than the simplified 国.

2

Sound FX: ギュッ
Gyu!
(twisting/squeezing effect—here of squeezing excess water out of the washrag)

- it's quite common for the newest employee(s) to be expected to take care of clean-up chores.

3

Haibara: おはよう ございます。
Ohayō gozaimasu.
"Good morning." (PL3-4)

Takayama: おはようさん。 はりきっている なー。
Ohayō-san. Harikitte-iru nā.
good morning-(hon.) working hard/enthusiastic (colloq.)
"G'mornin'. You're raring to go, aren't you!" (PL2)

- *ohayō gozaimasu* is the traditional "good morning" greeting. Though *gozaimasu* generally belongs to PL4 and sounds very formal and polite, its feeling in *ohayō gozaimasu* can range down to a quite informal PL3 — or even lower in various contracted forms. *Ohayō-san* is an informal shorthand for the same greeting; it's best considered PL2 even though *-san* is the honorific title used with names ("Mr./Ms.") and usually belongs to PL3.
- *harikitte-iru* is the progressive ("is/are –ing") form of *harikiru*, which refers to being "enthusiastic/zealous/gung ho" at work or some other activity.
- the colloquial *nā*, here a masculine equivalent of *nē*, adds emphasis to make a mild exclamation.

4

Sound FX: ウィーン
Uii–n
Vroooom (sound of vacuum cleaner)

ヨシ
灰原君
こちらへ
来て
くれるか
はい
5
この本を
君に
与えるから
6
建設名鑑'90
大阪府下建設業者
土建屋は皆
井勘定が
好きなんや
7
その名鑑を
見て
片っ端から
電話を
かけるんや
はい
8
100本電話したら
かならず
1〜2軒は
引っかかって
くるからな
9

5

Kuwata: ヨシ、 灰原君、 こちら へ 来てくれるか?
Yoshi, Haibara-kun, kochira e kite kureru ka?
okay/all right (name-fam.) this direction to will you come?
"Okay, Haibara, could you come over here?" (PL2)

- *yoshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's interjectory use typically shows that the time is right for some action, either by the speaker or the listener: "okay/all right (now's the time)."
- *kite* is the *-te* form of *kuru* ("come"), and *kureru ka* after the -te form of a verb makes a slightly less-abrupt request than using just *kure*, its non-question form. *-Te kure* and *-te kureru ka* are both masculine.
- *hai* is used to express assent/compliance with a request/command.

Haibara: はい。
Hai.
yes/okay
"Yes sir." (PL3)

6

Kuwata: この 本 を 君 に 与える から。
Kono hon o kimi ni ataeru kara.
this book (obj.) you to will give/allot because/so
"I'm going to give you this book." (PL2)

- *ataeru* essentially means "give/bestow"; in the context of work to do, it's often equivalent to "allot/assign."
- *kara* ("because/so") is probably best regarded here as a colloquial "softener" to make the end of the sentence less abrupt. Though, in effect, the thought continues 2 frames below ("So I want you to . . ."), after the insertion of a parenthetical statement in the next frame, the grammar does not really create a continuous sentence.

7

On Book: 建設 名鑑 '90
Kensetsu Meikan Kyūjū
construction directory '90
1990 Construction Directory

大阪 府下 建設 業者
Ōsaka -fuka Kensetsu Gyōsha
Osaka within prefecture construction contractors
General Contractors Located in Osaka

Kuwata: 土建屋 は 皆 丼勘定 が 好き なんや。
Doken-ya wa mina donburi kanjō ga suki na n ya.
general contractors as-for all rough/slipshod accounting (subj.) like (explan.)
"General contractors all like rough accounting."
"General contractors are all pretty slipshod in their accounting." (PL2-K)

- *-fu* is the suffix for "prefecture" used for Osaka and Kyoto Prefectures, and *-ka* (lit. "under") implies "within" (i.e., "under the administration of"). The Japanese word that encompasses all of the prefectures is 都道府県 *todofuken*: one prefecture is known as a 都 *to* (*Tōkyō-to*), one as a 道 *dō* (*Hokkaidō*), two as 府 *fu* , and 43 as 県 *ken* (e.g., *Chiba-ken*) → *toka* = "within Tokyo"; *fuka* = "within Osaka/Kyoto"; *kenka* = "within (this/the named) prefecture."
- *gyōsha* literally means "industry/trade person"; it refers to members of whatever industry is indicated.
- *donburi kanjō* refers to figuring by rough estimates and dispensing with any kind of precise accounting. The term comes from tradesmen who simply kept their money in a pouch (called a *donburi*) in their work vests (called *haragake*) and never bothered to keep track of income or expenses. This *donburi* does not refer to the large bowls with lids in which traditional Japanese eateries serve many a delectable dish.
- with *suki* ("like"), the liked object is marked with *ga*, and the person who likes it is marked with *wa*.
- *na n ya* is Kansai dialect for the explanatory *na n(o) da* ("the situation is that . . .").

8

Kuwata: その 名鑑 を 見て、 片っ端 から 電話 を かける んや。
Sono meikan o mite, katappashi kara denwa o kakeru n ya.
that directory/list (obj.) look at-and one end from telephone call (obj.) make (explan.)
"(So I want you to) look at that directory and call every listing in it." (PL2)

Haibara: はい。
Hai.
yes/okay
"Yes sir." (PL3)

- *katappashi kara* is literally "from one edge/end," implying "to the other," and *denwa o kakeru* means "make phone call(s)," so he's essentially telling Haibara to call every number in the book.
- *n ya* is Kansai dialect for the explanatory *n(o) da*. Following a plain, non-past verb with *n ya/n da* can serve as a command.

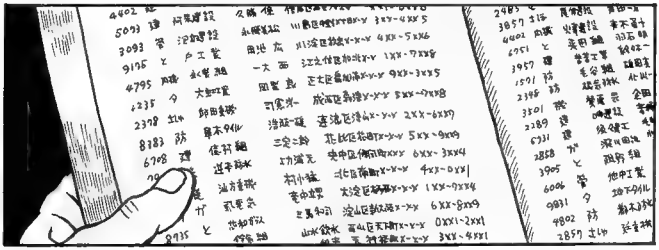
9

Kuwata: 100本 電話したら かならず 1〜2軒 は 引っかかってくる から な。
Hyappon denwa shitara kanarazu ichi-niken wa hikkakatte kuru kara na.
100 (count) if call definitely/for sure 1 or 2 (count) as-for will take the bait because/so (colloq.)
"(Because) if you make a hundred calls you're sure to get 1 or 2 places that take the bait." (PL2)

Phone Books: 職業 別 電(話帳) / タウンページ / ハローページ
Shokugyō -betsu Denwa-chō / Taun Pēji / Harō Pēji
occupation classified by telephone book town pages hello pages
Yellow Pages / Town Pages / Hello Pages

Other Books: データバンク / 信用録 上 / 信用録 下
Dēta Banku / Shin'yō-roku Jō / Shin'yō-roku Ge
Data Banks / Credit Directory Vol. 1 / Credit Directory Vol. 2

- *hon* (changes to *-ppon* or *-bon* with some numbers) is often used as the counter suffix for telephone calls. *Denwa (o) shitara* is a conditional "if/when" form of *denwa (o) suru*, essentially the same as *denwa o kakeru* above: "make phone call(s)."
- *ken* (軒) is the counter suffix for houses as well as shops/restaurants and other business establishments.
- *hikkakatte* is the *-te* form of *hikkakaru* ("get hooked" → "take the bait"); *kuru* ("come") after a *-te* form can be used to imply the action moves/will move toward the speaker.
- *Taun Pēji* is the name NTT (Nippon Telegraph and Telephone Corp.) has used since 1984 for its "Yellow Pages," formerly called *Shokugyō-betsu Denwa-chō*, so either this office has kept a very old phone book around for reference, or the artist has slipped up. The "Hello Pages," are NTT's equivalent of the "white pages," i.e., the alphabetical listing — or in the Japanese case, the kana-order listing.
- two volume books in Japan are often designated *jō* and *ge*, literally the "upper" and "lower" volumes.



もしもし
社長
おいで？

手形の割引
おまへんか？
お安くさせて
いただきますヨ

そうでっか
信用融資の
方は
どないな
でっしゃろ

ピピピッ

もしもし
社長
いらっしゃいます

ワシやが
どちら
さん？

10

Kuwata: もしもし、　社長　おいで?
Moshi-moshi, shachō oide?
hello president/owner present?
"Hello, is the owner in?" (PL4-informal)

- *moshi-moshi* is the standard way for the person initiating a phone call to say "hello."
- 社長 *shachō* combines the second kanji of 会社 *kaisha* ("company") with the suffix for indicating the "head/chief/leader" of a group, 長 *chō*, to give the meaning "company president/owner."
- *oide* is a PL4 word that is strictly speaking a noun ("presence/arrival/departure") but is often better thought of as a verb ("is present/comes/goes"). Here *oide* is short for *oide desu ka* or the slightly more polite *oide deshō ka* ("is he present?"). The word is not Kansai dialect as such, but Kansai speakers probably use it in place of *irassharu* (which has essentially the same range of meanings—see below) more than Tokyo speakers do.

11

Kuwata: 手形　の　割引　おまへん　か? / お安く　させていただきます　ヨ。
Tegata no waribiki omahen ka? O-yasuku sasete itadakimasu yo.
draft/note of discount not have (?) (hon.)-cheap/low rate will have you allow me to make it (emph.)
"Do you have any notes you'd like discounted? I'll give you a low rate." (PL3-K)

- *omahen* is Kansai dialect for *arimasen*, the PL3 form of *nai* ("not have/not exist"): *omahen ka* = *arimasen ka* = "do you not have?"
- *o-yasuku* is from *yasui* ("cheap/inexpensive" or when speaking of interest/discount rates, "low"). Since the context is *tegata no waribiki*, i.e., the "discounting of a promissory note" (see frame 1), he is offering to keep the discount rate low, which is to say, pay more for the note. *Yasuku suru* = "make (something) cheap/low in cost or rate."
- *sasete itadakimasu* is a roundabout and polite way of saying *suru* ("will do/make"), often used when the action mentioned constitutes an offer of favors/favorable treatment.

12

Kuwata: そう　でっか。信用　融資　の　方　は　どないでっしゃろ?
Sō dekka. Shin'yō yūshi no hō wa donai dessharo?
that way is it? credit loans 's direction as-for how about it?
"Is that right? How about a loan on credit?" (PL3-K)

- *sō dekka* is a Kansai dialect contraction of *sō desu ka*, "is that so?/is that right?"
- *hō* is literally "direction/way"; . . . *no hō* is frequently used to direct someone's attention toward one (or in this case a second) of several choices/possibilities.
- *donai dessharo* is Kansai dialect for *dō deshō (ka)?* ("how about it?").

13

Listings:

土工	/	仮枠	/	人夫	/	とび
Dokō		*Kariwaku*		*Ninpu*		*Tobi*
earthworks		temporary frame		laborer		scaffolding worker
Excavating	/	**Concrete Framing**	/	**Laborers**	/	**Scaffold Workers**

解体	/	かたづけ	/	鉄筋
Kaitai		*Katazuke*		*Tekkin*
dismantlement		clean up/putting away		steel/reinforcement rods
Dismantling	/	**Clean Up**	/	**Rod Work**

- *kariwaku* refers to the temporary frames/molds/forms constructed for pouring concrete.
- *tobi* can refer to construction workers in general, but often specifically indicates those who build scaffolds.
- these appear to be want ads placed by construction companies looking for workers in each of these categories. Kuwata is simply using the ads as a source of construction company phone numbers.

14

Sound FX: ピピピッ
Pi pi pi!
(sound of dialing push-button phone)

15

Haibara: もしもし、　社長　いらっしゃいます?
Moshi-moshi, shachō irasshaimasu?
hello president/owner present?
"Hello, is the owner in?" (PL4)

- *irasshaimasu* is the polite form of the PL4 verb *irassharu* ("is present/comes/goes"). Dropping the question particle *ka* and asking with just the intonation of a question feels slightly less formal than asking *irasshaimasu ka?*, but it remains very polite.

16

Other Party: ワシ　や　が、　どちらさん?
Washi ya ga, dochira-san?
I/me is but which direction/who-(hon.)
"I'm the owner. (But) who is this?" (PL3-K)

- *washi* is a word for "I/me" used mostly by middle-aged and older men.
- *ya* typically replaces *da* ("is/are") in Kansai dialect, so *washi ya* is equivalent to *washi da* ("is me").
- *dochira* literally means "which direction/way." In formal/polite conversation, the direction words *kochira* ("this direction") and *sochira* ("that direction") often serve as polite personal pronouns, "I/we" and "you," respectively. *Dochira* is the equivalent polite word for asking "who?" Adding *-san* is also polite, but using this short form instead of the full sentence *dochira-san desu ka* lends a slight note of informality.

手形割引の帝国金融と申します
17
なんや高利貸しかいらんわえアホンダレ!!
ガチャン
18
お前はアホウか!!
ガチャン
19
この〜〜ボケが!!
ガチャン
20
クソーッ目のかたきにしやがる
21
ピピピ
2
3
5
6
9
#
22
ヨーシこうなりゃーどっちもどっちだ
23

17 **Haibara**: 手形　割引　の　帝国　金融　と　申します。
Tegata waribiki no Teikoku Kin'yū to mōshimasu.
note/draft discounts of empire finance (quote) say/be called
"We're called Empire Finance, (offering) promissory note discounts."
"This is Empire Finance, offering promissory note discounts." (PL4)

- *mōshimasu* is the polite form of the PL4 verb *mōsu* ("say/be called"). The preceding *to* is the quotative particle, marking the content of what is said or what something/someone is called. . . . *To mōshimasu* is the polite way to introduce/identify oneself: "I am . . ," or when speaking for an organization, "this is . . ."

18 **Other Party** なんや、　高利貸　　か? いらん　わえ、アホンダレ!!
Nan ya, kōrigashi ka? Iran wae, ahondare!
what is high interest lender (?) not need (colloq. emph.) idiot/fool
"What's this — a loanshark? Forget it, you idiot!" (PL1-K)

Sound FX: ガチャン
Gachan
(sound of slamming down receiver)

- *nan ya* is Kansai dialect for *nan da*, literally "what is it?" but often used idiomatically to imply the item mentioned is trivial/unworthy/beneath notice.
- *iran* is a contraction of *iranai* ("not need") negative of *iru* ("need").
- *wae* is a rough/masculine form of the colloquial emphatic particle *wa*. *Wa* is usually described as feminine, but men can also use it, with a slightly different inflection, without sounding effeminate. Men's use of *wa* is especially common in Kansai dialect.
- *ahondare* is a variation of *aho* or *ahō*, meaning "idiot/fool/blockhead." Mild as the English equivalents sound, any form of *aho* can become a powerful insult depending on the tone of voice with which it is said. Here, *ahondare* comes across as a pretty strong epithet.

19 **Another Party** お前　は　アホウ　か!!
Omae wa ahō ka?
you as-for idiot/fool (?)
"Are you some kind of a dimwit?" (PL1)

- *omae* is a rough, masculine word for "you,"

Sound FX: ガチャン
Gachan
(sound of slamming down receiver)

20 **Another Party** この～～ ボケ　が!!
Kono boke ga!
this dimwit/moron (emph.)
"Moron!" (PL1)

- *boke* is an epithet implying the person's lights have dimmed or he has gone loco/senile, so it's essentially a synonym for *aho*. *Boke* is more commonly used as an insult in the Kansai area than in Kanto/Tokyo.
- *ga* here is best thought of simply as providing emphasis.

Sound FX: ガチャン
Gachan
(sound of slamming down receiver)

21 **Haibara**: クソーッ、目　の　かたき　に　しやがる。
Kusō!, me no kataki ni shiyagaru.
(curse) eye of enemy to make-(derog.)
"Sheesh, they all make me their worst enemy!"
"Sheesh, they all treat me like I'm their worst enemy!" (PL1)

- *kuso!* is used widely as a curse of chagrin at moments of adversity. Since it literally refers to "excrement," it's undeniably crude, but it's not considered objectionable/unprintable to the extent of its English counterparts.
- *me no kataki ni suru* is an expression for "bear constant/eternal/intense enmity" toward someone.
- *shiyagaru* is a derogatory equivalent of *suru* ("do/make").

22 **Sound FX**: ピピピ
Pi pi pi
(sound of dialing touch-tone phone)

23 **Haibara**: ヨーシ、　こう　なりゃー　どっち　も　どっち　だ。
Yōshi, kō narya– dotchi mo dotchi da.
all right/okay this way if becomes which way also which way is
"All right, if it comes to this, whichever way, it's all the same."
"All right then. Who cares what they think." (PL2)

- *yoshi* or *yōshi* is an exclamatory/interjectory form of the adjective *ii/yoi* ("good/fine"). It's often used when mustering one's strength/energy to meet a challenge.
- *kō naryā* is a contraction of *kō nareba*, "if it becomes like this," from *kō* ("like this/this way") + a conditional "if" form of *naru* ("become").
- *dotchi* is a colloquial equivalent of *dochira* ("which direction/way"), and *dotchi mo dotchi* is an expression meaning "whichever way you choose it makes no difference" — "i.e., "it's all the same." In many cases it corresponds to the English expression "six of one, half-a-dozen of the other," but here he seems essentially to be saying it makes no difference/he doesn't care what those at the other end of the line think.

もしもし高高建設さん？
帝国金融と申します
24
ハイ高橋です
25
帝国金融と申しますが
26
金利はどのぐらいや？
金利!! ちょ ちょっと待ってください
27
桑田さん金利の件でかわってもらえません
オッもう引っかけたんかヨシャ
28
ポン
29

24

Haibara: もしもし、　　高高建設さん?
Moshi-moshi, Takataka Kensetsu-san?
hello (construction co. name-hon.)
"Hello, is this Takataka Construction?" (PL3)

Co-worker: 帝国　金融　と　申します。
Teikoku Kin'yū to mōshimasu.
empire finance (quote) say/be called
"We're called Empire Finance."
"This is Empire Finance." (PL4)

- *-san* is most commonly used with personal names to mean "Mr./Ms.," but it's also often used as a polite suffix for names of groups/institutions/corporations/etc.

25

Takahashi: ハイ、高橋　です。
Hai, Takahashi desu.
yes (name) is
"Yes, This is Takahashi (speaking)." (PL3)

26

Haibara: 帝国　金融　と　申します　が。
Teikoku Kin'yū to mōshimasu ga.
empire finance (quote) say/be called but/and
"We're called Empire Finance (but)."
"This is Empire Finance." (PL4)

- *ga* is a conjunction that can be translated either as "but" or "and," depending on the context. Here the conjunction signals that he has more to say, but he pauses to wait for a response from the other end before proceeding. This is a fairly standard way to identify oneself at the beginning of a phone call.

27

Takahashi: 金利　は　どのぐらい　や?
Kinri wa dono gurai ya?
interest as-for about how much is it?
"What's your interest rate?" (PL2)

Haibara: 金利?!　ちょ、ちょっと　待って　ください。
Kinri? Cho- chotto matte kudasai.
interest a little/a moment wait please
"Interest rate? Wa- wait just a moment, please." (PL3)

- *ya* regularly replaces *da* in Kansai dialect, but asking questions with *ya* sounds quite a bit "softer" than asking questions with *da* in standard Japanese.
- *matte* is the *-te* form of *matsu* ("wait"), and adding *kudasai* makes a polite request.

28

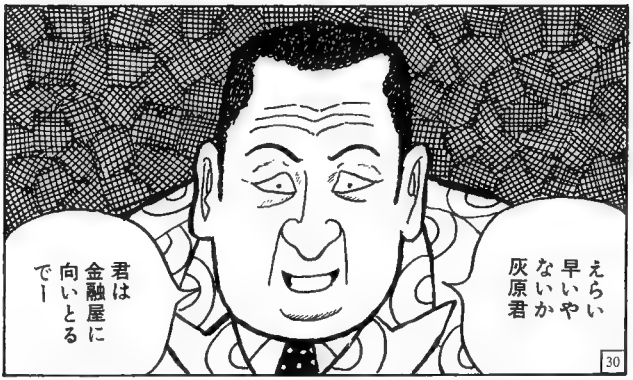
Haibara: 桑田さん、金利　の　件　で　かわって　もらえません?
Kuwata-san, kinri no ken de kawatte moraemasen?
(name-hon.) interest of matter on/with change/switch couldn't I have you?
"Mr. Kuwata, could I have you change with me concerning a matter of interest rates?"
"Mr. Kuwata, could you take over for me and tell this person about our interest rates?" (PL3)

Kuwata: オッ、もう 引っかけた　んか。　ヨシヤ。
O!, mō hikkaketa n ka. Yosha.
(interj.) already snared/hooked (explan.-?) okay/all right
"Ho, you got one on the hook already? Okay, sure." (PL2)

- *ken* = "matter/case/affair"; . . . *no ken de* = "concerning/with regard to a matter of . . ."
- *kawatte* is the *-te* form of *kawaru* ("switch/change"), and *moraemasen* is the PL3 negative of *morau* ("receive"). A form of *morau* after a *-te* form implies having someone do the action for oneself. To use the negative form of the verb when making a request is more polite than using its affirmative form.
- *o!* is an interjection of surprise, like "oh!/hey!/ho!/wow!"
- *hikkaketa* is the plain/abrupt past form of *hikkakeru* ("to snare/hook").
- *yosha* is a variation of *yoshi*, an exclamatory/interjectory form of *ii/yoi* ("good/fine"), expressing his assent to the request: "Okay/Sure thing/Be glad to!"

29

Sound FX: ポン
Pon
Tap (effect of pat/tap on shoulder)


えらい早いやないか灰原君
君は金融屋に向いとるでー
30

いやまぐれですよまぐれ
いやちがうこれはあんたの宿命やで！
この業界はのー不渡りが不渡りを呼ぶんや
だからワシ等はゲンを担ぐんや
初日のしょっぱなで引っかけたんや
金融屋になるのはあんたの宿命やで！
2発目 おわり
31

30 **Takayama**: えらい　早い やないか、灰原君。 / 君 は 金融屋 に 向いとる でー。
Erai hayai ya nai ka, Haibara-kun. Kimi wa kin'yū-ya ni muitoru de-.
very/phenomenally fast/quick is it not? (name-fam.) you as-for moneylender to/for are suited (emph.)
"That's phenomenally quick, Haibara. (It means) you're meant to be a moneylender." (PL2-K)

- *erai* basically means "admirable/worthy of praise/respect," but the word is here being used as an adverb to modify *hayai* ("fast/quick"). In standard Japanese, the proper adverb form, *eraku*, is used in this way as a colloquial emphasizer ("very much/considerably/terribly"), but Kansai speakers use *erai* just as it is.
- *ya nai ka* is Kansai dialect for *ja nai ka*, which is literally a question: "is it not?" The question is purely rhetorical, though, and he's actually congratulating Haibara on the speed of his success.
- the suffix *-ya* can refer either to the trade/business itself (most commonly small shops) or to the person/people running it, so *kin'yū-ya* can mean "moneylender" either in the sense of "finance company" or in the sense of someone who works for such a company.
- *muitoru* is Kansai dialect for *muite-iru*, from *muku* ("be suited/fit [for]"). *De* adds strong emphasis, like the masculine *zo* or *ze* in standard Japanese but without feeling quite as rough.

31 **Books**: データバンク　四季報
Dēta Banku Shikihō
data bank four seasons information
Data Banks **Japan Company Handbook**

信用　情報　タウン ページ
Shinyō Jōhō Taun Pēji
credit information town pages
Credit Directory **Town Pages**

- *Shikihō* (full name *Kaisha Shikihō*) contains brief descriptions of Japanese firms, including their latest performance figures and profit outlook. An English edition of the book is called *Japan Company Handbook*.
- Although they are fictional publications, *Shin'yō jōhō* and *Shin'yō-roku* (p. 82-3) would seem to be the same sort of company financial directory.

Haibara: いや、　まぐれ　です よ、　まぐれ。
Iya, magure desu yo, magure.
no/really fluke/lucky stroke is (emph.) fluke/lucky stroke
"No, it's just a fluke, really. A fluke." (PL3)

Takayama: いや ちがう。これ は あんたの 宿命 や で!
Iya, chigau. Kore wa anta no shukumei ya de!
no different/wrong this as-for you 's destiny is (emph.)
"No, you're wrong. This is your destiny!" (PL2)

- *chigau* is literally "(is) different," but idiomatically it means "that's the wrong idea/conclusion" → "you're wrong."
- *anta* is an informal *anata* ("you").
- *ya de* is a Kansai equivalent of *da yo* ("is/are" + emphasis).

この 業界 は のー、不渡り が 不渡り を 呼ぶ んや。
Kono gyōkai wa nō, fuwatari ga fuwatari o yobu n ya.
this industry/business as-for (colloq.) default (subj.) default (obj.) summons (explan.)
"In this business, one default begets another." (PL2)

- *gyōkai* is written with kanji meaning "industry/trade/profession" and "world/realm," but it does not refer to the business world in general. It's used when speaking of a specific kind/segment of business/industry the way members of that business or trade might speak of "the industry/the trade/the business" → *kono gyōkai* = "this business."
- *fuwatari* refers to "non-payment/default" on a bill/note.

Takayama: だから　ワシ等 は ゲンを担ぐ んや。
Dakara washi-ra wa gen o katsugu n ya.
therefore/for that reason we as-for are superstitious (explan.)
"That's why we're superstitious." (PL2)

初日 の しょっぱな で 引っかけた んや。
Shonichi no shoppana de hikkaketa n ya.
first day 's beginning at snared/hooked (explan.)
"You got one on your hook at the very beginning of your first day." (PL2)

金融屋 に なる の は あんた の 宿命 や で!
Kin'yū-ya ni naru no wa anta no shukumei ya de!
money lender to become (nom.) as-for you 's destiny is (emph.)
"It's your destiny to become a moneylender." (PL2)

- *washi* is a word for "I/me" used mostly by middle-aged and older men, and *-ra* is an abrupt ending that makes nouns plural, so *washi-ra* = "we."
- *n ya* is Kansai dialect for the explanatory ending *n(o) da*.
- if written in kanji, *gen* would be written 験, meaning "sign/efficacy/omen"; *gen o katsugu* is an expression implying that a person sees/clings to almost anything as a sign of good luck, or avoids certain things because he regards them as bringing bad luck → "is superstitious."
- *no* is a "nominalizer" that turns the complete thought/sentence *kin'yū-ya ni naru* ("become a moneylender") into a noun, and *wa* makes that noun the topic of the sentence: "As for becoming a moneylender, . . ."

Lower Left: 二発目　おわり
Nihatsu-me Owari
second shot end
Second Shot: The End

- *-hatsu* is a counter suffix for "shots," most typically shots involving explosions, such as of guns, rockets, and fireworks, but also of such things as pachinko balls. As we noted in our first installment of *Naniwa Kin'yūdō* in *Mangajin* No. 34, it's a deliberately unconventional counter to use for the parts of a story.
- the counter suffix *-me* is for places in a sequence, "first/second/third/etc.," so *nihatsu-me* is literally "the second shot."

To be continued . . .

From *Basic Japanese*, p. 38

不器用な	*bukiyō-na*	clumsy/unskillful
色	*iro*	color (*n.*)
みがく	*migaku*	polish (*v.*)
問題	*mondai*	problem
ものすごい	*monosugoi*	incredible/tremendous
なまける	*namakeru*	be lazy/idle
飲みもの	*nomimono*	drink/beverage
落しもの	*otoshimono*	dropped object
大家	*ōya*	landlord
廊下	*rōka*	hallway
食べ物	*tabemono*	food
態度	*taido*	attitude

From *Visual Glossary*, p. 45

電話をかける	*denwa o kakeru*	make a phone call
電話する	*denwa suru*	make a phone call
営業マン	*eigyō-man*	salesman/sales rep
はずかしい	*hazukashii*	embarrassed
変	*hen*	strange(ness)
暇	*hima*	free/idle/leisure time
人ゴミ	*hitogomi*	crowd/throng of people
受話器	*juwaki*	handset (of telephone)
彼女	*kanojo*	girlfriend/she
携帯電話	*keitai denwa*	mobile phone
聞かれる	*kikareru*	be heard/overheard
コードレス	*kōdoresu*	cordless (phone)
公衆便所	*kōshū benjo*	public toilet
キャッチホン	*kyatchi-hon*	call waiting
念願の	*nengan no*	longed for
リモコン	*rimokon*	remote control
留守番電話	*rusuban denwa*	telephone answering machine
留守録	*rusuroku*	(answering machine) message
寂しい	*sabishii*	lonely
さっそく	*sassoku*	right away
支給する	*shikyū suru*	issue/supply (*v.*)

From *OL Shinkaron*, p. 50

(ご)伝言	*(go-)dengon*	message
フリン	*furin*	immorality/affair
外出中	*gaishutsu-chū*	be out/away
いじわるな	*ijiwaru-na*	mean/unkind
いやらしい	*iyarashii*	disagreeable/indecent
ジョーダン	*jōdan*	joke/jest
上司	*jōshi*	superior(s) (at work)
慣れる	*nareru*	grow accustomed to
セクハラ	*sekuhara*	sexual harassment
手帳	*techō*	datebook
取り引き先	*torihiki-saki*	client
やさしい	*yasashii*	kind/nice

From *Take'emon*, p. 56

ファミコン	*famikon*	"family computer"/Nintendo
具合	*guai*	condition/state
こわれる	*kowareru*	break (*v.*)
生意気な	*namaiki-na*	brazen/audacious/uppity
送る	*okuru*	send
新入社員	*shinnyū shain*	new employee

From *Furiten-kun*, p. 58

関係ない	*kankei nai*	irrelevant (PL2)
年令	*nenrei*	age (*n.*)
職業	*shokugyō*	occupation
呼び出し	*yobidashi*	paging

From *OL Reiko-san*, p. 61

帰り	*kaeri*	way home/return(ing)
うまい	*umai*	skillful

From *Crayon Shin-chan*, p. 64

直感する	*chokkan suru*	sense intuitively
チューする	*chū suru*	kiss/smooch (*v.*)
肝心な	*kanjin-na*	crucial/essential
まわす	*mawasu*	turn/spin/rotate/circulate
目がさめる	*me ga sameru*	awaken/become conscious
メモする	*memo suru*	make a note
おしおき	*oshioki*	punishment
しらじらしい	*shirajirashii*	transparent/obvious
途中	*tochū*	midst
うっかり	*ukkari*	carelessly/inadvertently
用事	*yōji*	chore/errand

From *Warau Sērusuman*, p. 70

あわせる	*awaseru*	match/conform to
聴衆	*chōshū*	audience
拍手	*hakushu*	applause
衣裳	*ishō*	costume/clothes
消える	*kieru*	vanish/disappear
ここら	*kokora*	hereabouts/at about this point
マドロス	*madorosu*	sailor/seaman
メイク	*meiku*	make-up (*n.*)
目的地	*mokuteki-chi*	destination
音痴	*onchi*	tone deaf(ness)
リズム	*rizumu*	rhythm
そろそろ	*soro-soro*	slowly/gradually/by and by
とにかく	*tonikaku*	in any case/at any rate

From *Naniwa Kin'yūdo*, p. 79

不動産	*fudōsan*	real estate
不渡り	*fuwatari*	default (*n.*)
ゲンを担ぐ	*gen o katsugu*	be superstitious
業界	*gyōkai*	(a particular) industry
はりきる	*harikiru*	be enthusiastic/zealous
引っかける	*hikkakeru*	snare/hook (*v.*)
かたき	*kataki*	enemy
建設	*kensetsu*	construction
金利	*kinri*	interest (rate)
金融屋	*kin'yū-ya*	moneylender
高利貸	*kōrigashi*	loan shark(ing)
まぐれ	*magure*	fluke/lucky stroke
名鑑	*meikan*	directory
向く	*muku*	be suited/fit (for)
人夫	*ninpu*	laborer
宿命	*shukumei*	destiny
帝国	*teikoku*	empire
割引	*warıbiki*	discount(s)
融資	*yūshi*	loan/financing (*n.*)

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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Japanese Manga

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by Aoki Yuji. Given the content of the stories, the title of this series could be rendered as "The Way of the Osaka Loan Shark." Since its appearance in 1990, *Naniwa* has been a hit, largely due to its subject matter (the unethical dealings of an Osaka loan company), the gritty Osaka dialect used by many characters, and the rough but oddly detailed style of drawing. Adult situations, may not be suitable for all audiences. Five volume set in the original Japanese, no translations or notes. **$40.00, subscriber price $35.00**

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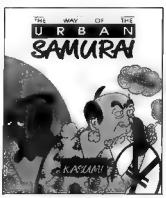

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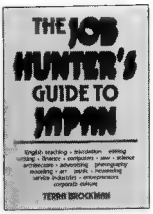

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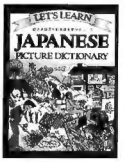

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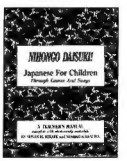

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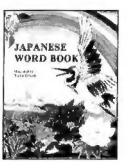

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sample *n., v.* 標本, 見本(を取る); (質を)ためす; *Statistics* サンプル.

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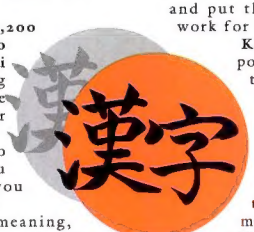

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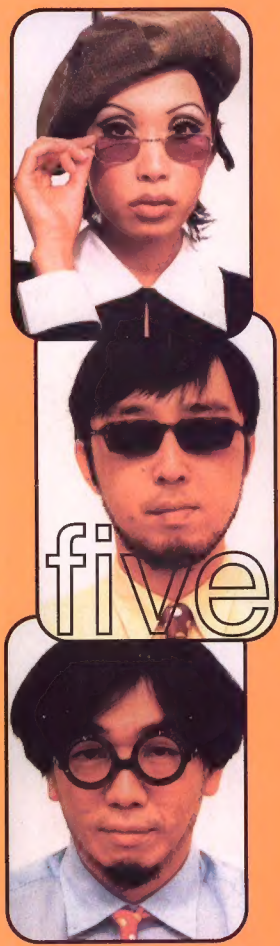

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